# THE TOLEDO MUSEUM OF ART

# CATALOGUE OF THE INAUGURAL EXHIBITION

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# THE TOLEDO MUSEUM OF ART

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# CATALOGUE OF THE INAUGURAL EXHIBITION

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LADY PETRE BY THOMAS GAINSBOROUGH, R. A.
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GREEN & WICKS AND H. W. WACHTER, ARCHITECTS

# THE TOLEDO MUSEUM OF ART

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# CATALOGUE OF THE INAUGURAL EXHIBITION

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JANUARY SEVENTEENTH
TO
FEBRUARY TWELFTH

## AN. DNI. MCMXII

Freer Gallery of Art
Washington, D. C.

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# THE TOLEDO MUSEUM OF ART

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# ACKNOWLEDGMENT

THE officers and Trustees of The Toledo Museum of Art beg to acknowledge their indebtedness and grateful appreciation for the kind and generous coöperation of the collectors and institutions upon whose treasures they have been permitted to draw so freely and which have helped materially to make this exhibition possible. To lend for a considerable time works of priceless value, to permit these to come, in many instances, from far-distant places, denotes an altruism and generosity only inspired by a large public spirit. The management bespeaks a substantial attendance as a small mark of the public's realization of this kindness, affording, as it does, inestimable opportunities, at once educational, refining and stimulating. To those organizations and ladies and gentlemen who have been thus liberal, the President and the Trustees of this museum are profoundly thankful, and their warm obligations are herewith acknowledged.

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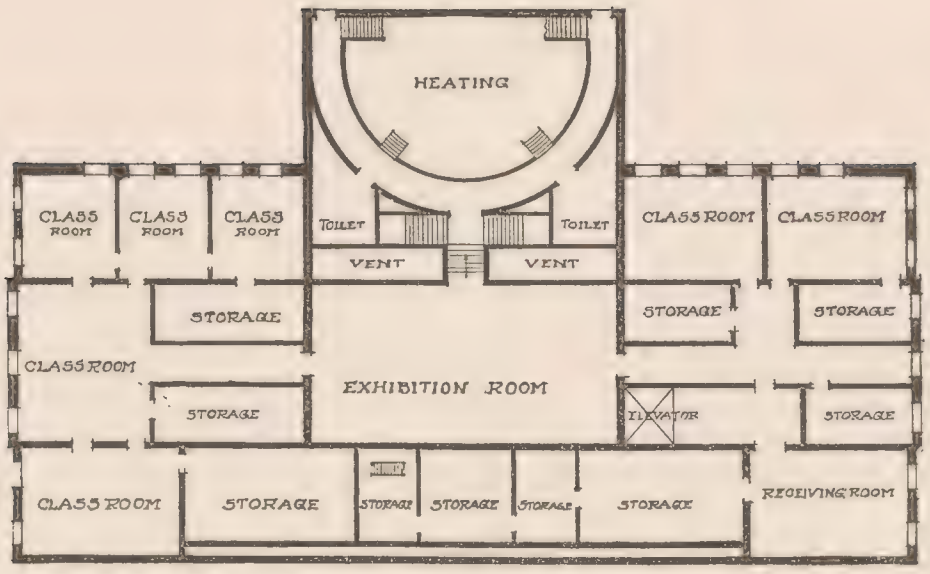
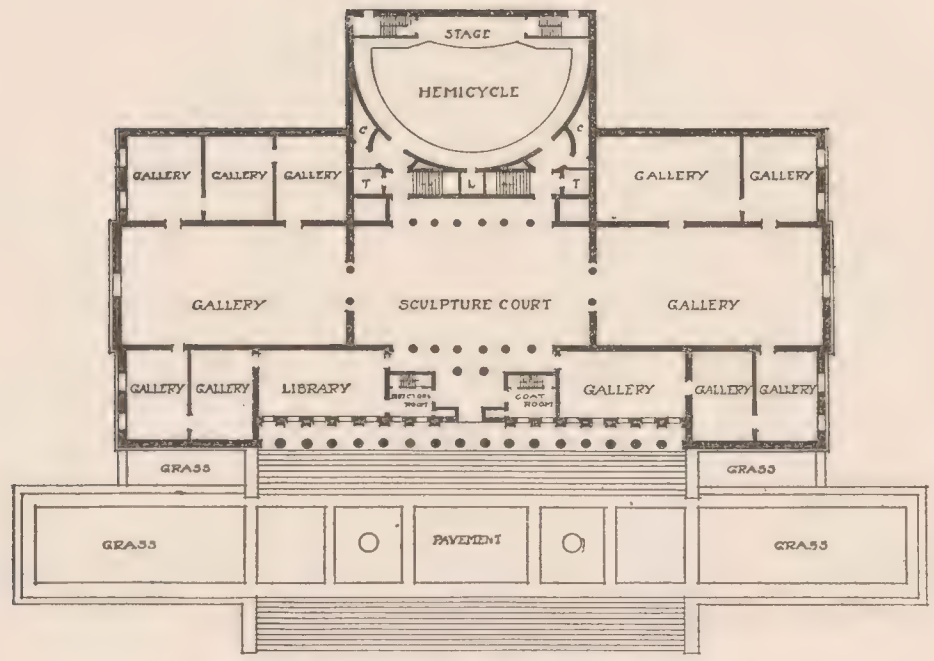



PLAN OF THE FIRST FLOOR




PLAN OF THE ENTRANCE FLOOR

# THE TOLEDO MUSEUM OF ART

TEN years ago, one hundred and twenty men each subscribed ten dollars annually for the purpose of starting The Toledo Museum of Art, little thinking at the time that their small beginning would advance steadily to such glorious fruition. At first a large, old-fashioned residence was rented, the upper floors of which were converted into galleries for the showing of transient exhibits, there being then no permanent collection. Mr. Edward Drummond Libbey was elected president. Mr. Almon C. Whiting, the first director, was succeeded two years later by Mr. George W. Stevens. What the museum lacked in the way of collections, however, was made up in other directions. Good temporary exhibits were hung; clubs were organized among the rich and among the poor for the study of art history; free drawing and life classes were conducted; talks were given daily, and thrice daily, in the galleries; girls from the shops were invited to the museum; noonday talks were given in the factories and the workers were brought to the galleries; close relations were estab-

lished between the museum and the public schools, including daily talks to the children in the galleries and occasional exhibits of their school work. Museum activities were carried into the stores, the shops and the factories; into the churches, the public schools, and the Sunday schools. Nothing was left undone toward establishing a closer relation between the people and the museum. Interest increased rapidly; the permanent collection received many additions and the old building soon became far too small for its manifold activities. Such were the modest beginnings from which sprung the splendid institution now opened to the public.

The present building, designed by Architects Green and Wicks of Buffalo, and H. W. Wachter of Toledo, is of white marble, the style being Greek Ionic of the Periclean period. It has a frontage of two hundred feet, and is located in the heart of the residential part of Toledo, in a grove of splendid forest oaks. Before the building extends a broad terrace of granite and marble, three hundred feet wide and two hundred feet deep, which includes a large fountain and pool. This terrace leads to the entrance of the main floor, which contains the sculpture court, twelve large exhibition galleries, a free art reference library capable of housing five thousand volumes, the business offices and the hemicycle or auditorium, which will seat four hundred people. The main entrance court, sixty-six by forty-four feet in size, is constructed of Indiana limestone, and is supported by

eighteen monolithic columns. The main painting galleries are forty by sixty-two feet. In every particular the building is absolutely fire-proof. In addition to the main floor, there is hidden by the terrace a ground floor containing eight large exhibition rooms, together with club rooms, workshops and rooms for receiving, packing and storing.

The building and grounds represent an expenditure of $400,000, one-half of which amount was the gift of the president, Mr. Edward Drummond Libbey; the other half was raised by popular subscription in sums ranging from ten cents to fifteen thousand dollars. All classes of citizens contributed: merchants, bankers, school children, members of women's clubs, artists, students and the men and women of the factories. It is, in short, an institution of the people, erected and maintained by them without municipal aid. It is finally opened absolutely free from debt, and is supported by twelve hundred members, paying annual dues of amounts varying according to membership classification. Scott Place, the beautiful site of the new building, is the gift of Mr. and Mrs. Edward Drummond Libbey, and was formerly part of the homestead land of Mrs. Libbey's family. The Board of Trustees consists of twenty-one loyal members, who have, during the past ten years, given generously of their time, money, interest and encouragement in promoting the welfare of the institution.

Such, in brief, is the story of The Toledo Museum of

Art. It is a story full of interest to other communities desiring to possess such an institution, inasmuch as it was started without the incentive of a bequest, without a fund of any kind, and without municipal aid. It is an achievement of which Toledans can well feel proud, and one which should encourage other cities to do likewise, to the end that throughout our prosperous country the uplifting influence of the Fine Arts may be carried into the homes and hearts of the people.

# FOREWORD

ONE of the strongest inherent traits of man is that which has impelled him, during all time, in all places and under all conditions, to give artistic expression to that divine something within, which has set him apart as the highest form of life. The historian and his precursor, the archæologist, revealing to us the pages of the dim far-reaching past, fail to disclose a period in which man has not surrounded himself with evidences of his artistic handicraft. It is, therefore, an instinct coeval with those suggesting habitation, food and raiment.

By this reason, then, art knows no country and exists unbounded by geographical lines, for wherever and whenever man appears, there also is disclosed this, his divine and inborn attribute. It may slumber as all the intellects have slumbered in the dark ages of Europe, of Greece, or again far back in the ages of stone—always, however, it is but a slumbering, which awakens to a glorious renaissance—the sleep restorative—the winter of the intellect, which in season responds to the tender, yet insistent call of spring.

The renaissance in Europe, so richly illumined by that passage pertaining to art, saw the awakening of the mentalities in all directions of thought and endeavor, and the discovery of the Americas was but one manifestation of its manifold activities. Michael Angelo, Leonardo da Vinci, Dürer, Rembrandt, Hals and that galaxy of other great luminaries shone resplendently in its triumphant culmination.

Meanwhile, the slender tide of immigration had firmly established on our shores a new center of human hopes, endeavors, ambitions and inspirations. No master hand was there to guide their performance, no masterpiece to instil in them the desire of emulation, and yet from these virgin surroundings, from the turmoil of readjustment and all its attending crudities, emerged the forefathers of American art, unnurtured, unproclaimed, unfavored by environment, but fully equipped to compel forthwith the admiration and reverence of the older world.

Benjamin West, born in 1738, reared in primitive simplicity in an obscure Quaker village, felt stirring within him that desire, as old as the human race itself, and with pigment secured from the Indians set to work developing those talents which, while they were recognized at home, received perhaps fuller appreciation in England, where he followed Sir Joshua Reynolds as president of the Royal Academy. His contemporary, John Singleton Copley, born in Boston in 1737, also, when attaining his full powers, found in England that appreciation more

congenial to his art. There he died full of honor, and there his son became, three times, the Lord Chancellor of the nation. Gilbert Stuart, son of the New England snuff-maker, became the favored of fashion, a leading painter in London, but returned to his native America that he might bequeath to us those noble portraits of the great Washington.

Great names were those of Reynolds, Gainsborough, Raeburn and Romney, and greatly were they reverenced, but our Americans, although they sprung from a far less nurtured soil, at no period did they fail to make their impress in the exhibitions and upon the painters and the public of the older world. West, Peale, Stuart, Trumbull, Allston, and scores of others upheld gloriously the honor of early American art.

In 1808, John Vanderlyn, the boy from a Hudson River blacksmith shop, received from the hand of Napoleon a medal awarded his picture then hanging in the Salon. Thread your way through the streets of any American city, knocking at each door with the inquiry, "Who, pray, is John Vanderlyn?" and who, think you, will make answer?

The number of Americans who really appreciate what our men have done is pitifully small, yet at no period have our painters failed to make their full contribution to the art progress of the world.

Had it not been for the American painters in London, during the latter half of the Victorian era, modern Eng-

lish art would have been deprived of much of its luster. Sargent and many others were an active leaven, while that great American master, Whistler, alone magnificently assailed the anecdotal impotency of the times, with pen-point or canister, laughter or thunderbolt, broadsword or rapier, whichever was at the moment best calculated to administer the shock necessary for the revivification of much of the art of, not only London Town, but of the world.

When the Barbizon painters forsook the classical pageantry of the studios for the palpitating fields and woodland, so also did our own men of the Hudson River School, of their own volition, go direct to nature for their motives; and thus did Doughty, Cole, Durand, Kensett, the two Harts and others of the group play well their parts in the glorious upbuilding of American art which produced an Inness, a Wyant, a Martin, and their fellows in the past, and score upon score of masters of the present day, who have carried American art to those heights from which its effulgence radiates to all shores and compels the admiration and reverence of the world.

If there lurks, in the rapidly clearing minds of Americans, any doubt as to the exalted position our country has taken in the world of art, it is not the fault of our great masters, but rather that of our great public. Such fallacies as these, do they still exist, it is the mission of The Toledo Museum of Art to dispel, in its field of influence, as do the other museums of the country in theirs. The

present inaugural exhibition can by no means, with the space at its disposal, give all our great men representation. We do know, however, that those examples shown will bring our people face to face with the work of many of the greatest of our painters and sculptors. Our loyalty to American art will be fully made manifest as time progresses.

It was deemed wise that our inaugural exhibition be as comprehensive as possible in its scope, and to that end we have brought together great masterpieces of many lands and periods. In fact, the exhibition ranks in importance with the art sections of the great American expositions of recent years. All of the greatest Old World painters, past and present, are adequately represented by important examples, including the master portraits of the Georgian period in England, Reynolds, Gainsborough and Raeburn; important works by Turner, Constable, Watts and Rossetti; great canvases by the giants of the Lowlands, Rembrandt, Hals and Rubens; by Millet, Corot and the Barbizon men; by Manet, Monet and the foremost Impressionists; by Lhermitte, Le Sidaner and others of the modern French School; by the master of modern Dutch masters, Josef Israels; together with works by Mauve, the brothers Maris and many other great painters, past and present, including a gallery devoted entirely to the art of Japan.

This outline of the scope of the inaugural exhibition is sufficient to set forth the high ideals established by

President Edward Drummond Libbey, whose pleasure it has been to bring together this exhibition, which will auspiciously inaugurate the career of the new museum. We feel that the people of this part of the country will appreciate these efforts, and will by their appreciation and interest enable us to carry forward our activities as successfully as they have been commenced, that our institution may be a lasting credit and glory to our city, to our state and to our country.

GEORGE W. STEVENS, *Director.*

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# PART I

# AMERICAN PAINTINGS

SUNLIGHT ON THE COAST BY WINSLOW HOMER, N. A.
OWNED BY THE TOLEDO MUSEUM OF ART

# CATALOGUE
OF
# AMERICAN PAINTINGS

—

## JOHN W. ALEXANDER, P. N. A.
CONTEMPORANEOUS AMERICAN

President of the National Academy of Design. Officer of the Legion of Honor, France. Member of the National Society of Arts and Letters. On staff of Harper & Brothers for a while. Born at Pittsburgh. Studied in Munich, Germany, at the Academy of Arts. Has done much decorative work, notably that of the Carnegie Institute at Pittsburgh. Many medals and orders. Painter of portraits and figure compositions.

1
SUNLIGHT

Lent by the Art Institute of Chicago.

2
A SUMMER DAY

3
A BUTTERFLY

Lent by the Artist.

## HUGO BALLIN, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at New York. Pupil of Art Students' League, New York, where he was awarded Scholarship. Studied further in Rome and Florence, Italy. Associate of the National Academy of Design. Member of the Architectural League and Society of Mural Painters. Medal, New York.

4

### AN ÆGEAN GARDEN

Lent by the Artist.

—

## JOHN W. BEATTY

CONTEMPORANEOUS AMERICAN

Born at Pittsburgh, Pa. Pupil of the Academy of Arts, Munich, Germany. Director of Carnegie Institute, Pittsburgh. Member of various international juries and many art societies.

5

### CHILTON DOWNS

Lent by the Artist.

FINISTERRE BY GEORGE ELMER BROWNE
LENT BY GEORGE BARR MC CUTCHEON, ESQ., CHICAGO

## CECILIA BEAUX, N. A.

CONTEMPORANEOUS AMERICAN

Born at Philadelphia. Pupil of William Sartain, the Académie Julien, Paris, and of Charles Lasar. Sociétaire Société des Beaux Arts, Paris. Medals, Paris, Philadelphia, Pittsburgh, Buffalo, and elsewhere.

6

GILA AND SARITA

Lent by the Artist.

—

## FRANK W. BENSON, N. A.

CONTEMPORANEOUS AMERICAN

Born at Boston. Pupil of the school of the Boston Museum of Art and the Paris schools. Member of The Ten American Painters and the National Society of Arts and Letters. Medals, Paris, Pittsburgh, St. Louis, Buffalo, Philadelphia, New York, Boston, Chicago, and elsewhere. Painter of portraits and figure compositions.

7

A RAINY DAY

Lent by the Art Institute of Chicago.

8

SUMMER NIGHT

Lent by the Artist.

FRANK W. BENSON, N. A.—CONTINUED

9

THE GOLDEN SCREEN

Lent by the Artist.

10

THE SISTERS

Lent by the Buffalo Fine Arts Academy.

—

LOUIS BETTS

CONTEMPORANEOUS AMERICAN

Born at Little Rock, Ark. Largely self-taught. Painter of portraits. Represented in many institutions.

11

PORTRAIT OF CHARLES L. HUTCHINSON, ESQ.

PRESIDENT OF THE ART INSTITUTE OF CHICAGO

Lent by the University of Chicago.

—

RALPH ALBERT BLAKELOCK

CONTEMPORANEOUS AMERICAN

Born at New York, 1847. Self-taught. An original painter of the landscape, with a remarkable color sense, who struggled years for recognition and eventually was incapacitated for work of any kind. Since his unfortunate withdrawal from the world, his canvases have

A FAMILY GROUP BY GEORGE DE FOREST BRUSH, N. A.
LENT BY THE ART INSTITUTE OF CHICAGO

found large appreciation, and to-day he is considered among the leaders of the tonal school, his pictures being in many famous collections. He is still living, though in strict retirement.

12

SUNSET

Lent by Burton Mansfield, Esq., New Haven.

13

AUTUMN

Lent by the Buffalo Fine Arts Academy.

—

## GEORGE ELMER BROWNE

CONTEMPORANEOUS AMERICAN

Born at Gloucester, Mass. Pupil of Benson, Tarbell, De Camp and Major, in Boston, and of Lefebvre and Tony Robert-Fleury, in Paris. Represented in the Luxembourg Museum, Paris.

14

FINISTERRE

Lent by George Barr McCutcheon, Esq., Chicago.

—

## GEORGE DE FOREST BRUSH, N. A.

CONTEMPORANEOUS AMERICAN

Born at Shelbyville, Tenn. Member of the National Academy of Design and of the National Institute of Arts and Letters. Represented in the Boston Museum of Fine

Arts; Corcoran Gallery, Washington; Metropolitan Museum of Art, New York, and elsewhere. Medals, Paris, New York, Philadelphia, Chicago, and elsewhere.

15

A FAMILY GROUP

Lent by the Art Institute of Chicago.

—

EMIL CARLSEN, N. A.

CONTEMPORANEOUS AMERICAN

Born at Copenhagen, Denmark. Member of the National Academy of Design. Represented in the Metropolitan Museum of Art. Medals at New York and St. Louis.

16

RIPENING CORN

Lent by the Artist.

—

MARY CASSATT

CONTEMPORANEOUS AMERICAN

Born at Pittsburgh, Pa. Studied in Paris, where she was seriously influenced by Monet and Degas. Resides permanently in Paris. Many medals.

17

WOMAN AND CHILD

Lent by Messrs. Durand-Ruel, New York.

WOMAN AND CHILD BY MARY CASSATT
LENT BY MESSRS. DURAND-RUEL, NEW YORK

ALICE BY WILLIAM M. CHASE
LENT BY THE ART INSTITUTE OF CHICAGO

## WILLIAM M. CHASE, N. A.

CONTEMPORANEOUS AMERICAN

Born at Franklin, Ind. Pupil of B. F. Hayes and J. O. Eaton and, in Munich, under Wagner and Piloty. Member of the National Academy of Design; The Ten American Painters; The Secession, Munich; International Society of Sculptors, Painters and Gravers, London. Many medals, and works in museums and private collections throughout America.

18

ALICE

Lent by the Art Institute of Chicago.

19

STILL LIFE

Lent by the Cincinnati Museum Association.

20

STILL LIFE

Lent by the Art Association of Indianapolis.

—

## ELLIOTT DAINGERFIELD, N. A.

CONTEMPORANEOUS AMERICAN

Born at Harper's Ferry, Va. Pupil of Art Students' League. Member of the National Academy of Design

and New York Water Color Club. Represented in the National Gallery of Art, Washington, and in many museums and collections throughout the country.

21

STORM BREAKING UP

Lent by the Artist.

22

AUTUMN

Lent by the Artist.

—

JOSEPH DE CAMP

CONTEMPORANEOUS AMERICAN

Born at Cincinnati. Pupil of Frank Duveneck at the Art School in Cincinnati, and of the Royal Academy at Munich. Member of The Ten American Painters. Medals, Paris, St. Louis, and elsewhere.

23

THE PINK FEATHER

Lent by the Artist.

—

HENRY GOLDEN DEARTH, N. A.

CONTEMPORANEOUS AMERICAN

Born at Bristol, R. I. Pupil of the École des Beaux Arts and of Aimé Morot. Member of the National Academy

AUTUMN BY ELLIOTT DAINGERFIELD, N. A.
LENT BY THE ARTIST

of Design. Medals at Paris, New York, Buffalo, Charleston and St. Louis.

24
JUNE MOONRISE

Lent by the Artist.

—

LOUIS PAUL DESSAR, N. A.
CONTEMPORANEOUS AMERICAN

Born at Indianapolis, Ind. Pupil of the school of the National Academy of Design, New York, and in Paris of Bouguereau and Fleury, as well as the École des Beaux Arts. One of his pictures bought by the French government in 1893. Member National Academy of Design. Medals, Chicago and elsewhere.

25
RESTFUL HOUR

Lent by the Artist.

—

THOMAS W. DEWING, N. A.
CONTEMPORANEOUS AMERICAN

Born at Boston. Pupil of Jules Lefebvre, Paris. Member of the National Academy of Design; The Ten Amer-

ican Painters; the National Society of Arts and Letters. Medals, New York, Pittsburgh, and elsewhere.

26

PORTRAIT OF A GIRL

Lent by the National Gallery of Art, Washington (Freer Collection).

27

THE RECITATION

Lent by the Detroit Museum of Art.

—

GAINES RUGER DONOHO

CONTEMPORANEOUS AMERICAN

Born at Church Hill, Miss. Pupil, in Paris, of Boulanger, Lefebvre, Bouguereau and Tony Robert-Fleury. Awards, Paris, Pittsburgh, Chicago, and elsewhere.

28

A WATER GARDEN

Lent by the Artist.

29

AZALEAS

Lent by the Artist.

THE ANCIENT WINDOW OF NEMOURS BY CHILDE HASSAM, N. A.
LENT BY THE ARTIST

## PAUL DOUGHERTY, N. A.

CONTEMPORANEOUS AMERICAN

Born at Brooklyn, N. Y. Self-taught in art after graduating from the Brooklyn Polytechnic and the New York Law School. Member of the National Academy of Design. Represented in the Metropolitan Museum of Art, New York, and Corcoran Gallery, Washington.

30

FAIR WEATHER

Lent by the Artist.

—

## FRANK DUVENECK, N. A.

CONTEMPORANEOUS AMERICAN

Born at Covington, Ky. Studied at Munich, under Dietz and others, for over ten years. Since 1881 has lived almost continuously at Florence, Italy. Medal, Chicago. Has taught much.

31

WHISTLING BOY

Lent by the Cincinnati Museum Association.

32

PORTRAIT OF A MUSICIAN

Lent by the Owner.

## BEN FOSTER, N. A.

CONTEMPORANEOUS AMERICAN

Born at North Anson, Me. Pupil of Abbott H. Thayer, New York, and of Merson and Morot, Paris. Member of the American Water Color Society and National Academy of Design. Medals, Paris, Chicago, Cleveland, Pittsburgh and New York.

33

FROSTY MORNING

Lent by the Artist.

34

EARLY MOONLIGHT

Lent by the Artist.

—

## WILHELM FUNK

CONTEMPORANEOUS AMERICAN

Born in Hanover, Germany. Pupil of the Art Students' League, New York, and of schools at Munich and Paris.

35

LITTLE MARY

Lent by the Artist.

EARLY MOONLIGHT BY BEN FOSTER, N. A.
LENT BY THE ARTIST

## ALBERT LOREY GROLL, N. A.

CONTEMPORANEOUS AMERICAN

Born at New York. Pupil of the Royal Academy, Munich. Represented in the Corcoran Gallery, Washington, and Carnegie Institute, Pittsburgh. Member of the National Academy of Design. Medals, New York and St. Louis.

36

FLYING CLOUDS, ARIZONA

Lent by the Artist.

—

## CHILDE HASSAM, N. A.

CONTEMPORANEOUS AMERICAN

Born at Boston, Mass. Pupil of schools in Boston and Paris. Member of the National Academy of Design; The Ten American Painters; Société Nationale des Beaux Arts, Paris; The Secession, Munich; the American Water Color Society and the New York Water Color Club. Represented in museums in Philadelphia, Pittsburgh, Cincinnati, Buffalo, Boston, Providence, Indianapolis, Savannah, and Washington. Medals at Paris, Munich, Chicago, Philadelphia, New York, Cleveland, and elsewhere.

37

THE ANCIENT WINDOW OF NEMOURS

Lent by the Artist.

CHILDE HASSAM, N. A.—CONTINUED

38

THE LITTLE JUNE IDYL

Lent by the Artist.

39

MOONLIGHT IN A FRENCH VILLAGE

Lent by the Artist.

—

CHARLES W. HAWTHORNE, N. A.

CONTEMPORANEOUS AMERICAN

Born at Illinois. Pupil of William M. Chase. Winner of first and second Hallgarten Prizes, N. A. D. Medals, Worcester Art Museum and at Buenos Ayres. Represented by "The Trousseau," in the Metropolitan Museum of Art.

40

THE FAMILY

Lent by William Macbeth, Esq., New York.

—

ROBERT HENRI, N. A.

CONTEMPORANEOUS AMERICAN

Born at Cincinnati. Pupil of the school of the Pennsylvania Academy of Fine Arts, Philadelphia; of the École des Beaux Arts and the Académie Julien, Paris. His picture, "La Neige," in 1889, bought from Paris Salon for

THE FAMILY BY CHARLES W. HAWTHORNE, N. A.
LENT BY WILLIAM MACBETH, ESQ., NEW YORK

the Luxembourg Gallery. Member of the Fellowship of the Pennsylvania Academy of Fine Arts. Medals, St. Louis, Buffalo, and elsewhere.

41

LADY IN BLACK VELVET

Lent by the Artist.

42

BALLET DANCER IN WHITE

Lent by the Artist.

—

## WINSLOW HOMER, N. A.

BORN 1836. DIED 1910

Born at Scarboro, Me. Pupil of the school of the National Academy of Design and of F. Rondel. Member of the National Academy of Design; the American Water Color Society; the National Society of Arts and Letters. Medals at Paris, Philadelphia, Pittsburgh, Buffalo, Charleston, St. Louis, and elsewhere. One of the greatest of all American painters, and renowned for his pictures of the sea and shore.

43

EARLY MORNING

Lent by the National Gallery of Art, Washington (Freer Collection).

44

SUNLIGHT ON THE COAST

Owned by the Toledo Museum of Art.

## WILLIAM MORRIS HUNT

BORN 1824. DIED 1879

Born at Brattleboro, Vt. Began art studies as a sculptor, but entered the studio of the painter Couture. Became an intimate of Millet at Barbizon, being instrumental in bringing many of the latter's canvases to Boston. At Boston he became the center of a band of admirers and had many pupils. Did some mural work, notably in the Capitol at Albany, New York. Painted many admirable portraits and compositions and had a strong influence on contemporary art in America.

45

THE BALL-PLAYERS

Lent by the Detroit Museum of Art.

—

## FRANK TOWNSEND HUTCHENS

CONTEMPORANEOUS AMERICAN

Born at Canandaigua, N. Y. Pupil of Benjamin Constant and Jean Paul Laurens, Paris.

46

THE SONG IN THE SKY

Lent by Mr. and Mrs. Edward Ford, Toledo.

THE BALL-PLAYERS BY WILLIAM MORRIS HUNT
LENT BY THE DETROIT MUSEUM OF ART

A SILVERY MORNING BY GEORGE INNESS, N. A.
LENT BY EDWARD B. BUTLER, ESQ., CHICAGO

## GEORGE INNESS, N. A.

BORN 1825. DIED 1894

Born at Newburg, N. Y. Pupil for a short while of Regis Gignoux, but in the main self-taught. Traveled extensively in Europe, studying and painting and, coming back home to America, developed a manner strongly influenced by the Barbizon men of France. Spoken of as one of the great trio of American landscapists, the other two being Wyant and Martin, though Inness is considered the greatest of all the native men in this direction. Of strong and vigorous personality and much originality, he remained a serious and fecund worker all his life, and his work is to-day eagerly sought after by the collector.

47

THE COMING STORM

Lent by the Buffalo Fine Arts Academy.

48

A SILVERY MORNING

Lent by Edward B. Butler, Esq., Chicago.

49

AFTER A SPRING SHOWER

Lent by the Owner.

## JOHN C. JOHANSEN, A. N. A.

CONTEMPORANEOUS AMERICAN

Born in Denmark but brought to this country when a child. Pupil of the Art Institute of Chicago and of the Paris schools. Associate member of the National Academy of Design and member of the Society of Western Artists. Medals, New York, Chicago, and elsewhere.

50

PORTRAIT OF MISS F. B.

Lent by the Artist.

—

## WILLIAM KEITH

BORN 1839. DIED 1911

Born at Aberdeenshire, Scotland, and brought to this country at the age of twelve. Went on the staff of Harper & Brothers, publishers, as an engraver, painting between whiles. Finally gave himself entirely over to picture-making and was much influenced by the work of the late George Inness. Represented by canvases in museums in Washington, Chicago and San Francisco.

51

EVENING ON THE HIGH SIERRAS

Lent by Mr. and Mrs. Frank G. Logan, Chicago.

20

MUSE OF PAINTING BY JOHN LA FARGE
LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

## WILLIAM SERGEANT KENDALL, N. A.

CONTEMPORANEOUS AMERICAN

Born at Spuyten Duyvil, N. Y. Pupil of the Art Students' League, New York, and of Thomas Eakins, Philadelphia; also of the École des Beaux Arts, and of Luc Olivier Merson, Paris. Represented in the Metropolitan Museum of Art, New York; National Museum of Art, Washington, and the Pennsylvania Academy of Fine Arts, Philadelphia. Medals, Paris, Chicago, New York, Pittsburgh, Buffalo, St. Louis, and Worcester, Mass.

52
ALISON

Lent by the Artist.

53
ROSEMARY

Lent by the Artist.

—

## JOHN LA FARGE

BORN 1835. DIED 1910

Born at New York. Son of a French *émigré*. Taught by his grandfather Binsse Saint-Victor. Went to Paris and entered the studio of Thomas Couture. Influenced in early days by William M. Hunt. Came home and tried

law, but relinquished it for art. Settled and painted at Newport, R. I. Began mural work with a decoration in Trinity Church, Boston. Subsequently did more such work, his masterpiece being in the Church of the Ascension, Fifth Avenue, New York. The distinctive feature of his career was the application of opal glass to stained glass windows. An equally distinguished writer and lecturer.

54

MUSE OF PAINTING

Lent by the Metropolitan Museum of Art, New York.

—

WILLIAM LANGSON LATHROP, N. A.

CONTEMPORANEOUS AMERICAN

Born at Warren, Ill. Self-taught in art. Member of the National Academy of Design and the New York Water Color Club. Represented in Carnegie Institute, Pittsburgh; Albright Gallery, Buffalo; Minneapolis Museum. Prizes, New York, Philadelphia, and Worcester, Mass.

55

ROAD TO THE SEA

Lent by N. E. Montross, Esq., New York.

PORTRAIT OF EX-PRESIDENT ROOSEVELT
BY GARI MELCHERS, N. A.
LENT BY THE NATIONAL GALLERY OF ART, WASHINGTON
(FREER COLLECTION)

LOWER BROADWAY BY JONAS LIE
LENT BY THE ARTIST

JONAS LIE

CONTEMPORANEOUS AMERICAN

Born in Norway. Came early to America. Began as a designer. As an artist self-taught.

56

LOWER BROADWAY

Lent by the Artist.

—

WALTER McEWEN

CONTEMPORANEOUS AMERICAN

Born at Chicago. Pupil of Cormon and Tony Robert-Fleury, Paris. Chevalier of the Legion of Honor, Paris, and the Order of St. Michael, Bavaria. Medals, Paris, Berlin, Munich, London, Vienna, Chicago, St. Louis, Buffalo, and elsewhere.

57

LADY IN WHITE SATIN GOWN

Lent by the Art Institue of Chicago.

—

M. JEAN McLEAN

CONTEMPORANEOUS AMERICAN

Born at Chicago. Pupil of the school of the Art Institute of Chicago and of Frank Duveneck. Medals, St.

Louis and Buenos Ayres. Wife of the painter John C. Johansen.

58

NURSE AND CHILD

Lent by the Artist.

—

HOMER D. MARTIN, N. A.

BORN 1836. DIED 1897

Born at Albany, New York. Pupil of William Hart. Member of the National Academy of Design and the Society of American Artists. One of the great trio of American landscape painters, of whom George Inness and Alexander H. Wyant were the other two.

59

THE SEA NEAR VILLERVILLE

Lent by William Macbeth, Esq., New York.

60

NEWPORT NECK

Lent by the Lotos Club, New York.

—

GARI MELCHERS, N. A.

CONTEMPORANEOUS AMERICAN

Born at Detroit. Pupil of the Academy at Düsseldorf, Germany, and the École des Beaux Arts, Paris, as well as

THE VESPERS BY GARI MELCHERS
LENT BY THE DETROIT MUSEUM OF ART

under Boulanger and Lefebvre. Member of the National Academy of Design; Royal Academy, Berlin; International Society of Painters, Sculptors and Gravers, London; Société Nationale des Beaux Arts, Paris; Royal Society of Austrian Painters, Vienna; The Secession, Munich; the National Society of Arts and Letters, New York. Officer of the Legion of Honor, Paris, and the Royal Bavarian Order of St. Michael. Portrait, decorative and genre painter. Medals, Paris, Amsterdam, Munich, Vienna, Berlin, Antwerp, Rome, Chicago, New York, Washington, Philadelphia, St. Louis, Buffalo, and elsewhere.

61

PORTRAIT OF EX-PRESIDENT ROOSEVELT

Lent by the National Gallery of Art, Washington (Freer Collection).

62

THE VESPERS

Lent by the Detroit Museum of Art.

63

SAILOR AND SWEETHEART

Lent by the Carnegie Institute, Pittsburgh.

## WILLARD LEROY METCALF

CONTEMPORANEOUS AMERICAN

Born at Lowell, Mass. Apprenticed to wood-engraver, and then went to study landscape with George L. Brown. After this, to several Boston schools, and finally to Paris, under Boulanger and Lefebvre. Member of The Ten American Painters; the American Water Color Society and the National Institute of Arts and Letters. Represented in many museums. Medals, Paris, Washington, Philadelphia, Buffalo, St. Louis, and elsewhere.

64
ICE-BOUND

Lent by the Art Institute of Chicago.

65
TREMBLING LEAVES

Lent by the Artist.

66
BLOSSOM TIME

Lent by the Artist.

67
THE WHITE VEIL

Lent by the Detroit Museum of Art.

ICE-BOUND BY WILLARD LEROY METCALF
LENT BY THE ART INSTITUTE OF CHICAGO

## JOHN FRANCIS MURPHY, N. A.

CONTEMPORANEOUS AMERICAN

Born at Oswego, N. Y. Self-taught. Member of the National Academy of Design and the American Water Color Society. Medals, New York, St. Louis, Buffalo, Chicago, and elsewhere.

68

THE HILL-TOP

Lent by the Art Institute of Chicago.

69

AFTERGLOW—OCTOBER

Lent by Alexander C. Humphreys, Esq., New York.

70

NEGLECTED LANDS

Lent by the Buffalo Fine Arts Academy.

—

## LEONARD OCHTMAN, N. A.

CONTEMPORANEOUS AMERICAN

Born in Holland, but came to America as a youth. Pupil of the Art Students' League. Member of the American Water Color Society. Many medals, and represented numerously in important collections throughout the United States.

71

IN MAY

Lent by the Artist.

LEONARD OCHTMAN, N. A.—CONTINUED

72

AUTUMN TINTS

Lent by the Artist.

—

DE WITT PARSHALL, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at Buffalo, N. Y. Pupil of Cormon, Bouguereau, and Alexander Harrison, Paris. Associate Member of the National Academy of Design.

73

FOG—GRAND CANYON

Lent by Arnold Wood, Esq., New York.

—

HENRY W. RANGER, N. A.

CONTEMPORANEOUS AMERICAN

Born in western New York. Self-taught. Spent much time in Europe, particularly in Holland, working in company with many of the modern Dutchmen. Represented in permanent collections of many museums here, and in Europe.

74

PEACEFUL VALLEY

Lent by Edward F. Swift, Esq., Chicago.

75

SUNSET NEAR MYSTIC

Lent by the Artist.

THE HILL-TOP BY JOHN FRANCIS MURPHY, N. A.
LENT BY THE ART INSTITUTE OF CHICAGO

## EDWARD W. REDFIELD

CONTEMPORANEOUS AMERICAN

Born in Delaware. Member of the National Society of Arts and Letters. Fellowship of the Pennsylvania Academy of Fine Arts. Represented in the Luxembourg Museum, Paris, and in museums in Chicago, Indianapolis, Cincinnati, New Orleans, Washington, Worcester, New York, Detroit, Philadelphia, and elsewhere. Many medals in the United States and Paris.

76
WINTER

Lent by the Artist.

77
APRIL

Lent by the Artist.

—

## ROBERT REID, N. A.

CONTEMPORANEOUS AMERICAN

Born at Stockbridge, Mass. Pupil of the school of the Boston Museum of Fine Arts, the Art Students' League, New York, and of Boulanger and Lefebvre, Paris. Member of the National Academy of Design and The Ten American Painters. Has done much mural work, no-

tably in the Congressional Library, Washington. Also stained glass. Medals, Paris, Chicago, Buffalo, St. Louis, and elsewhere.

78

A VILLAGE JUNO

Lent by the Lotos Club, New York.

79

THE PINK CARNATION

Lent by the Buffalo Fine Arts Academy.

—

## THEODORE ROBINSON

BORN 1854. DIED 1896

Born at Irasburg, Vt. Pupil of Carolus Duran and the École des Beaux Arts, Paris. Member of the Society of American Artists. Medals, New York and Chicago. One of the earliest of the Americans to embrace the Impressionistic theories of the Frenchmen, by whom he was deeply impressed, though he preserved his own personality, and had a delightful color sense.

80

HALT ON THE TOWPATH

Lent by Silas S. Dustin, Esq., New York.

PORTRAIT OF EDWARD ROBINSON, ESQ.,
BY JOHN S. SARGENT, N. A., R. A.
LENT BY EDWARD ROBINSON, ESQ., NEW YORK

## ALBERT PINKHAM RYDER, N. A.

CONTEMPORANEOUS AMERICAN

Born at New Bedford, Mass. Pupil of William E. Marshall, and of the schools of the National Academy of Design. Member of the National Academy of Design.

81

MENDING THE HARNESS

Lent by Walter P. Fearon, Esq., New York.

—

## CHAUNCEY F. RYDER

CONTEMPORANEOUS AMERICAN

82

A NEW HAMPSHIRE LANDSCAPE

Lent by William Macbeth, Esq., New York.

—

## JOHN SINGER SARGENT, N. A., R. A.

CONTEMPORANEOUS AMERICAN

Born at Florence, of American parents. Pupil of Carolus Duran in Paris, where his work immediately attracted attention. Member of the Royal Academy in London and the National Academy of Design in New York; of various European societies and a knight of several or-

ders, including the Legion of Honor. He has had the Grand Medal of Honor at most of the exhibitions, and is perhaps the first portrait painter of the age. He has done decorative work as well, notably that in the Boston Public Library, and he is represented in the Luxembourg and other great museums.

83

PORTRAIT OF EDWARD ROBINSON, ESQ.

Lent by Edward Robinson, Esq., New York.

84

PORTRAIT OF JAMES WHITCOMB RILEY

Lent by the Art Association of Indianapolis.

—

W. ELMER SCHOFIELD, N. A.

CONTEMPORANEOUS AMERICAN

Born at Philadelphia, Pa. Pupil of the school of the Pennsylvania Academy of Fine Arts and of the Académie Julien, Paris. Member of the National Academy of Design; of Royal Society of British Artists, and Royal Society of Oil Painters, London; Fellowship of the Pennsylvania Academy of Fine Arts. Medals, Paris, New York, Chicago, Philadelphia, Buffalo, St. Louis, Buenos

PORTRAIT OF JAMES WHITCOMB RILEY
BY JOHN S. SARGENT, N. A., R. A.
LENT BY THE ART ASSOCIATION OF INDIANAPOLIS

Ayres, and elsewhere. Represented in the Metropolitan Museum of Art, New York; Corcoran Gallery of Art, Washington; and museums in Cincinnati, Indianapolis, St. Louis, Philadelphia and Pittsburgh.

85

AUTUMN IN BRITTANY

Lent by the Buffalo Fine Arts Academy.

86

OLD MILLS ON THE SOMME

Lent by the Art Association of Indianapolis.

—

JAMES J. SHANNON, R. A.

CONTEMPORANEOUS AMERICAN

Born at Auburn, N. Y. Pupil of the South Kensington Museum school in London, where he has lived ever since he was a student. Member of the Royal Academy and other art societies in England and on the Continent. Medals, Paris, Berlin, Vienna, Chicago, Pittsburgh, and elsewhere. A portrait painter of international prominence.

87

MISS KITTY

Lent by the Carnegie Institute, Pittsburgh.

## GARDNER SYMONS, N. A.

CONTEMPORANEOUS AMERICAN

Born at Chicago, Ill. Pupil of the Art Institute of Chicago, and the Paris schools. Member of the National Academy of Design, the Society of Western Artists and the Société Internationale des Beaux Arts, Paris. Represented in the Metropolitan Museum of Art; the Cincinnati Museum, and elsewhere. Medals at Pittsburgh and New York.

88

ROCK-RIBBED HILLS OF NEW ENGLAND

Lent by the Artist.

89

SNOW-CLAD FIELDS IN MORNING LIGHT

Lent by the Artist.

—

## EDMUND C. TARBELL, N. A.

CONTEMPORANEOUS AMERICAN

Born at West Groton, Mass. Pupil of Boston Museum schools, and, in Paris, of Boulanger and Lefebvre. Portrait and genre painter. Member of The Ten American Painters. Medals, Boston, Pittsburgh, New York, Chicago, Philadelphia, Worcester, Mass., and Paris.

34

SNOW-CLAD FIELDS IN MORNING LIGHT BY GARDNER SYMONS, N. A.
LENT BY THE ARTIST

## EDMUND C. TARBELL, N. A.—CONTINUED

90

GIRL CROCHETTING

Lent by Bela L. Pratt, Esq., Boston.

91

WOMAN IN PINK AND GREEN

Lent by the Cincinnati Museum Association.

—

## ABBOTT HANDERSON THAYER, N. A.

CONTEMPORANEOUS AMERICAN

Born at Boston. Pupil of École des Beaux Arts, Paris, under Gérôme. Member of the National Academy of Design; the Academy of Saint Luke, Rome; the National Society of Arts and Letters. Medals many places, and represented in most important American collections.

92

PORTRAIT OF THE ARTIST'S SON

Lent by the National Gallery of Art, Washington (Freer Collection).

—

## DWIGHT WILLIAM TRYON, N. A.

CONTEMPORANEOUS AMERICAN

Born at Hartford, Conn. Pupil in Paris of the École des Beaux Arts and of J. de la Chevreuse and Daubigny and

Guillemet. Member of the National Academy of Design and the American Water Color Society. Medals, Munich, New York, Chicago, St. Louis, Buffalo, Pittsburgh, Cleveland, and elsewhere.

93

OCTOBER

Lent by the National Gallery of Art, Washington (Freer Collection).

94

AN EVENING IN MAY

Lent by the Buffalo Fine Arts Academy.

—

JOHN H. TWACHTMAN

BORN 1853. DIED 1901

Born at Cincinnati. Pupil of the Art School in that city and of Frank Duveneck; of the Munich Academy and the Académie Julien, Paris. Member of The Ten American Painters. Medals, New York, Philadelphia, and Chicago.

95

NIAGARA FALLS

Lent by Silas S. Dustin, Esq., New York.

AN EVENING IN MAY BY DWIGHT W. TRYON
LENT BY THE BUFFALO FINE ARTS ACADEMY

PLOWING—THE FIRST GLEAM BY HORATIO WALKER, N. A.
LENT BY N. E. MONTROSS, ESQ., NEW YORK

## HORATIO WALKER, N. A.

CONTEMPORANEOUS AMERICAN

Born at Listowel, Canada. Studied in Canada and New York. Member of the National Academy of Design and American Water Color Society. Medals, Paris, New York, Chicago, and elsewhere.

96

### PLOWING—THE FIRST GLEAM

Lent by N. E. Montross, Esq., New York.

—

## FREDERICK J. WAUGH, N. A.

CONTEMPORANEOUS AMERICAN

Born at Bordentown, N. J. Pupil of the school of the Pennsylvania Academy of Fine Arts, Philadelphia, and of the Académie Julien in Paris. Was on the staff of the London "Daily Graphic" as pictorial artist, and went to the front in the Russian-Japanese and the Boer wars, whence he sent many illustrations. On his return took up painting the sea, and to-day is identified with such pictures. Medals in New York and elsewhere, and represented in many museums and private collections.

97

### GLOUCESTER WAVE

Lent by Mr. and Mrs. Frank G. Logan, Chicago.

## JULIAN ALDEN WEIR, N. A.

CONTEMPORANEOUS AMERICAN

Born at West Point, N. Y. Pupil of his father and of Gérôme at École des Beaux Arts, Paris. One of a large artistic family. With others, helped to found the Society of American Artists. Represented in many museums. Member of The Ten American Painters. Many medals, Paris and elsewhere.

98

SUMMER-TIME

Lent by the Artist.

99

PASTURE BY THE POND

Lent by the Artist.

100

PAN AND THE WOLF

Lent by the Artist.

—

## JAMES McNEILL WHISTLER

BORN 1834. DIED 1903

Born at Lowell, Mass. Taken as a child to Russia, his father being an engineer there. Went to West Point as a military cadet, but left before graduating to go abroad to study, having for a short time been in the Government

ROSA CORDER BY JAMES MC NEILL WHISTLER
LENT BY RICHARD CANFIELD, ESQ., NEW YORK

Survey. Studied two years in Paris under Gleyre. Settled in London, where he spent most of his life, and became identified with that city, though he did live for a while in Paris. His biting sarcasm, and revolutionary notions in art, in London, involved him in many controversies, and his great talent was little appreciated there. It was reserved for the French first to recognize his unusual ability, and that government subsequently purchased his masterpiece, a portrait of his mother, for the Luxembourg Museum. In London, he painted many distinguished men and women, and made composition pictures of the highest order, which to-day command almost fabulous prices. As an etcher, he was the greatest since Rembrandt, having been equaled by no one of his generation. He was the inspiration of what is known as the Glasgow School of painters, and no man in modern art had such a wide-spread influence on his contemporaries. If full recognition was denied him during his life, since his death his talent and place in his profession have been fully acknowledged.

101

ROSA CORDER

Lent by Richard Canfield, Esq., New York.

102

VERT ET OR—LE RACONTEUR

Lent by the National Gallery of Art, Washington (Freer Collection).

JAMES McNEILL WHISTLER—CONTINUED

103
ROSE AND GOLD—THE LITTLE LADY SOPHIE OF SOHO

104
LITTLE GREEN CAP

105
LITTLE FAUSTINA

106
GRAY AND SILVER—CHELSEA EMBANKMENT (NOCTURNE)

107
TRAFALGAR SQUARE, CHELSEA (NOCTURNE)

108
A NOTE IN BLUE AND OPAL—THE SUN CLOUD

109
GREEN AND GOLD—THE GREAT SEA

Lent by the National Gallery of Art, Washington (Freer Collection).

—

FREDERICK BALLARD WILLIAMS, N. A.

CONTEMPORANEOUS AMERICAN

Born at Brooklyn, N. Y. Pupil of the Cooper Union Art School and the school of the National Academy of Design. Member of the National Academy of Design.

ROSE AND GOLD—THE LITTLE LADY SOPHIE OF SOHO
BY JAMES MC NEILL WHISTLER
LENT BY THE NATIONAL GALLERY OF ART, WASHINGTON
(FREER COLLECTION)

Represented in the Metropolitan Museum of Art, New York, and National Gallery of Art, Washington.

110

A MOUNTAIN GLEN

Lent by William Macbeth, Esq., New York.

—

## ALEXANDER H. WYANT, N. A.

BORN 1836. DIED 1892

Born in Ohio. Practically self-taught. Came to New York, and was early much under the influence of George Inness, with whom, and with Homer D. Martin, his name has since been associated as making the great trio of American landscape painters. Spent some time in Düsseldorf. Member of the National Academy of Design, and one of the founders of the American Water Color Society.

111

ROCKY LEDGE, ADIRONDACKS

Lent by William Macbeth, Esq., New York.

112

EDGE OF THE WOODS

Lent by the Art Institute of Chicago.

# PART II

# AMERICAN SCULPTURE

# THE ART OF SCULPTURE IN AMERICA

OUR national consciousness early sought to express itself by the grace of the plastic arts, as may be seen from a study of our National Capitol, within and without, from gate to gable. The bronze doors, with their wealth of anecdote, and the stone pediments, with their dearth of art, are alike in their blithe ignorance as to the real message of Ghiberti and Phidias; yet it would be a superficial student, indeed, who, forgetting early conditions, could regard these works with indifference or contempt.

The great human need of images had overtaken us at the close of the Revolution. In architecture and in portrait-painting we had a sound tradition brought over the seas by the colonists; but in sculpture, no such ideal existed, and we turned to France and Italy. In 1785, the State of Virginia commissions Houdon to make a life-size marble statue of Washington. In 1816, the State of North Carolina, advised by Thomas Jefferson, accepts the fact that there is neither suitable marble nor a suit-

able sculptor in the United States, and selects "old Canove of Rome" to make for its Capitol that Capitoline necessity, a statue of the Father of his Country.

Our first native sculptors were Greenough and Powers, born in 1805, and Crawford, born in 1813. Greenough's huge marble statue of Washington as the Olympian Zeus, designed for the interior of the Capitol, but found too heavy for indoor use, created a furor; its "classick stile," gallantly defended by Edward Everett, stirred up a storm of hostile criticism and witticism. Powers's Greek Slave, completed in 1843, evoked an incredible amount of discussion in ethics as well as esthetics, a committee of clergymen being deputed to pass upon its moral status. Crawford's many achievements included important work for the Capitol,—bronze doors, a pediment, a colossal figure for the dome. Greenough, Powers and Crawford, like many who came after them, did most of their work in Italy, under the influence of the pseudo-classicism of Canova and Thorwaldsen, an influence not wholly withdrawn from our art until that Great Awakening, the Centennial of 1876. All American sculpture is bounded within the span of three generations; in the first of these, the pseudo-classic tradition is dominant, in the second, apparent; in the third, nonexistent.

The virile style of Houdon scarcely swayed us at all in our beginnings. Paris was not then the world's great art school, while Florence and Rome were veritable hives

of industry in sculpture. It is not surprising that our early sculptors fled to Italy to live and work. There were few casts and no photographs of Old World masterpieces; marble was difficult to obtain here; bronze casting was practically unknown here before the late forties.

Henry Kirke Brown and John Quincy Adams Ward are two men who stood conspicuously apart from the tendencies of the mid-century. The equestrian statue of Washington which bears their signatures as master and assistant was the second to be cast in the United States, and remains to-day one of our noblest examples in art. Ward was a Colossus who bridged two periods. Refusing to become either a captain of the Italian band or a follower of the French standards, he produced sound American sculpture on American soil, and his wholesome influence lives after him.

The Civil War intensified our ancient longing for monuments, and even stimulated over-production in the plastic arts. Hero-worship, ancestor-worship and kith-and-kin worship united to give us a desire for portraits in bronze or marble. Prosperity outran education, and by the time we reached our Centennial year, we had great need of all the light then shed upon our way. Comparisons, if odious, were instructive. The modern French school of sculpture, with vigorous ideals derived from Italy's Renaissance rather than from her decadence, began to attract our students. Even those sculp-

tors who did not go to Paris felt the stimulus of the new movement; the world at large noted our real progress in art during the next generation. As the Centennial of 1876 had helped us to shake off the shackles of a lifeless tradition and bestir ourselves toward a higher truth and beauty of expression, so the Columbian Exposition in 1893 marked the beginning of yet another stage of our development. At that time, the works of Saint-Gaudens, French and other masters gave to our sculpture an important place in the history of art: and to-day, in every field of sculpture, from that of the colossal equestrian and the heroic monument to that of the intimate portrait relief and the graciously modeled objet d'art, we can point to American sculptors who are past masters.

American sculpture is scarce a century old. Its whole story may be told in two chapters, separated by the year 1876. Our national life is English in its main tradition; and since the Englishman has never yet been the world's great artist, we have acquainted ourselves with art traditions other than those of the English-speaking peoples. In sculpture and its auxiliary processes, many men of many nations are working here together. It is possible that in the marvelous fusion of types now taking place on American soil, we shall be able, in our sculpture and in our painting, to make a new record for an English-speaking race.

A. A.

PORTRAIT BUST OF PRESIDENT TAFT
BY ROBERT I. AITKEN, A. N. A.
LENT BY THE PRESIDENT OF THE UNITED STATES

# CATALOGUE
OF
# A SELECTED EXHIBITION OF AMERICAN SCULPTURE
ARRANGED BY THE
NATIONAL SCULPTURE SOCIETY

—

HERBERT ADAMS, N. A.
CONTEMPORANEOUS AMERICAN

Born at West Concord, Mass. Pupil of Mercié, Paris. Vice-President of the National Academy of Design. Member of National Sculpture Society, Architectural League, New York Municipal Art Society and National Institute of Arts and Letters. Medals, Paris and elsewhere.

113
PORTRAIT OF A YOUNG WOMAN

Lent by the Sculptor.

—

ROBERT I. AITKEN, A. N. A.
CONTEMPORANEOUS AMERICAN

Born at San Francisco. Pupil of Mark Hopkins Institute. Member of National Sculpture Society and Archi-

tectural League. Winner of the Helen Barnett Prize, National Academy of Design.

114

PORTRAIT BUST OF PRESIDENT TAFT

Lent by the President of the United States.

115

THE FLAME

Lent by the Sculptor.

—

CHESTER BEACH, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at San Francisco. Pupil of Verlet and Roland, Paris. Member of National Sculpture Society and Architectural League.

116

BACCHANTE

Lent by the Sculptor.

—

SOLON H. BORGLUM, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at Ogden, Utah. Pupil of Art Academy, Cincinnati, and Frémiet, Paris. Member of National Sculpture Society. Medals, Paris, Buffalo and St. Louis.

117

SNOWDRIFT

Lent by R. R. Moore, Esq., New York.

MAN CUB BY A. STIRLING CALDER, A. N. A.
LENT BY THE PENNSYLVANIA ACADEMY OF FINE ARTS

## VICTOR DAVID BRENNER

CONTEMPORANEOUS AMERICAN

Born at Shavely, Russia. Pupil of Louis Oscar Roty. Member of National Sculpture Society and Architectural League. Medals, Paris, Brussels, St. Louis and Buffalo.

118

COLLECTION OF MEDALS AND PLAQUES

Lent by the Sculptor.

119

WOMANHOOD

Lent by the Sculptor.

—

## EDITH WOODMAN BURROUGHS

(MRS. BRYSON BURROUGHS)

CONTEMPORANEOUS AMERICAN

Born at Riverdale, N. Y. Pupil of Art Students' League and of Augustus Saint-Gaudens, also of Inglebeau and Luc Olivier Merson in Paris. Member of National Sculpture Society.

120

VINE LEAVES

Lent by Tiffany & Co., New York.

## ALEXANDER STIRLING CALDER, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at Philadelphia. Pupil of Chapu and Falguière, Paris. Member of National Sculpture Society; Architectural League; Fellowship of the Pennsylvania Academy of Fine Arts; Instructor, National Academy of Design.

121

MAN-CUB

Lent by the Pennsylvania Academy of Fine Arts.

—

## CYRUS DALLIN

CONTEMPORANEOUS AMERICAN

Born at Springfield, Utah. Pupil of Chapu and Dampt, Paris. Member of National Sculpture Society; Architectural League; Society of Arts, London, and Copley Society, Boston. Medals, Paris, New York, Chicago, St. Louis, and elsewhere.

122

MEDICINE-MAN

Lent by Thomas W. Lawson, Esq., Boston.

52

THE MEDICINE-MAN BY CYRUS E. DALLIN
LENT BY THOMAS W. LAWSON, ESQ., BOSTON

## ABASTENIA ST. LEGER EBERLE

CONTEMPORANEOUS AMERICAN

Born in Iowa. Pupil of George Grey Barnard and Gutzon Borglum. Member of National Sculpture Society and Woman's Art Club.

123
RAGTIME

Lent by the Sculptor.

—

## JOHN FLANAGAN, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at Newark, N. J. Pupil of Chapu and Falguière, and of École des Beaux Arts, Paris. Member of National Sculpture Society. Medals, Paris, St. Louis, and Buffalo.

124
HEAD OF A MAN

Lent by Edward G. Kennedy, Esq., New York.

—

## DANIEL CHESTER FRENCH, N. A.

CONTEMPORANEOUS AMERICAN

Born at Exeter, N. H. Former President of National Sculpture Society and now Honorary President. Mem-

ber of Accademia San Luca, Rome; National Institute of Arts and Letters; Trustee of the Metropolitan Museum of Art, New York; Member of the American Institute of Architects and Architectural League.

125

ANGEL

DETAIL OF CHAPMAN MEMORIAL

Lent by the Sculptor.

—

SHERRY EDMUNDSON FRY

CONTEMPORANEOUS AMERICAN

Born at Creston, Iowa. Pupil of Chicago Art Institute, École des Beaux Arts, Paris, and of Frederick MacMonnies. Medal, Paris, and winner of the Roman Prize of the American Academy, in 1908.

126

FOUNTAIN

Lent by the Sculptor.

—

JONATHAN SCOTT HARTLEY, N. A.

CONTEMPORANEOUS AMERICAN

Born at Albany, N. Y. Studied in England, Paris and Rome. Member of National Sculpture Society and Architectural League.

54

ANGEL—DETAIL OF CHAPMAN MEMORIAL
BY DANIEL CHESTER FRENCH, N. A.
LENT BY THE SCULPTOR

## JONATHAN SCOTT HARTLEY, N. A.—CONTINUED

127

JOHN GILBERT AS *SIR PETER TEAZLE*

Lent by the Sculptor.

—

## ELI HARVEY

CONTEMPORANEOUS AMERICAN

Born at Ogden, Ohio. Pupil of Academy of Art, Cincinnati; of Académie Julien, Paris; and of Frémiet. Member of National Sculpture Society and Architectural League. Medal for painting, Paris. Medals for sculpture, Paris, St. Louis and Buffalo.

128

MATERNAL CARES

Lent by the Artist.

—

## CARL AUGUSTUS HEBER

CONTEMPORANEOUS AMERICAN

Born at Stuttgart, Germany. Pupil of Lorado Taft, Chicago. Member of National Sculpture Society. Medal, St. Louis.

129

PASTORAL

Lent by the Sculptor.

## ANNA VAUGHN HYATT

CONTEMPORANEOUS AMERICAN

Born at Cambridge, Mass. Pupil of H. H. Kitson, H. A. MacNeil and Gutzon Borglum. Member of National Sculpture Society, Woman's Art Club and Copley Society, Boston.

130
LIONESS

Lent by the Sculptor.

—

## CHARLES KECK

CONTEMPORANEOUS AMERICAN

131
PORTRAIT OF ELIHU VEDDER

Lent by the Sculptor.

—

## ISIDOR KONTI, N. A.

CONTEMPORANEOUS AMERICAN

Born at Vienna, Austria. Pupil of Imperial Academy, Vienna. Member of National Sculpture Society and Architectural League. Gold medal, St. Louis.

132
GROUP FOR FOUNTAIN

Lent by the Sculptor.

GROUP FOR FOUNTAIN BY ISIDOR KONTI
LENT BY THE SCULPTOR

## LEO LENTELLI

CONTEMPORANEOUS AMERICAN

Born at Bologna. Studied in Rome. Member of National Sculpture Society and Architectural League. Winner of Avery Prize.

133
PORTRAIT STATUETTE

Lent by the Sculptor.

—

## HENRY LINDER

BORN 1854. DIED 1910

Born at Brooklyn, N. Y. Pupil of Professor Knabl. Medal, St. Louis.

134
SHAMROCK

Lent by Mrs. Linder.

—

## EDWARD F. McCARTEN

CONTEMPORANEOUS AMERICAN

Born at Albany, N. Y. Pupil of the Art Students' League, under George Grey Barnard and Hermon A. MacNeil,

New York, and afterward at the École des Beaux Arts, Paris.

135
YOUTH

Lent by the Sculptor.

—

## FREDERICK WILLIAM MacMONNIES, N. A.

CONTEMPORANEOUS AMERICAN

Born at Brooklyn, N. Y. Pupil of Saint-Gaudens in New York, and of the École des Beaux Arts, Paris. Chevalier of the Legion of Honor; Chevalier of the Order of St. Michael, Bavaria. Member of the National Institute of Arts and Letters and Architectural League. Medals, Paris, Antwerp, Munich, Buffalo, and Chicago. Gold medal for painting, Paris.

136
PAN

Lent by Theodore B. Starr, Esq., New York.

—

## CAROL BROOKS MacNEIL

CONTEMPORANEOUS AMERICAN

Born at Chicago, Ill. Pupil of Lorado Taft and MacMonnies, and of Injalbert, in Paris. Member of National

Sculpture Society and Woman's Art Club. Medal, St. Louis.

137

THE FIRST LESSON

Lent by the Sculptor.

—

HERMON ATKINS MacNEIL, N. A.

CONTEMPORANEOUS AMERICAN

Born at Everett, Mass. Pupil of Massachusetts Normal School, Boston, and of Chapu and Falguière, in École des Beaux Arts, Paris. President of the National Sculpture Society. Member of Architectural League and New York Municipal Art Society. Medals, Atlanta, St. Louis, Buffalo, and Paris. Winner of Rinehart Roman Scholarship.

138

SUN VOW

Lent by William T. Evans, Esq., Montclair, N. J.

—

PHILIP MARTINY, A. N. A.

CONTEMPORANEOUS AMERICAN

Born in Alsace, Germany. Pupil of Eugene Dock, France, and of Augustus Saint-Gaudens, New York.

139

JERSEY CITY FIGURE

Lent by the Sculptor.

## HELEN FARNSWORTH MEARS

CONTEMPORANEOUS AMERICAN

Born at Oshkosh, Wis. Medals, Chicago and St. Louis. Member of National Sculpture Society.

140
PORTRAIT RELIEF OF
AUGUSTUS SAINT-GAUDENS

Lent by the Sculptor.

—

## ALLEN G. NEWMAN

CONTEMPORANEOUS AMERICAN

Born at New York. Pupil of school of the National Academy of Design and of John Q. A. Ward, N. A. Member of National Sculpture Society.

141
THE HIKER

Lent by the Sculptor.

—

## CHARLES HENRY NIEHAUS, N. A.

CONTEMPORANEOUS AMERICAN

Born at Cincinnati, Ohio. Pupil of McMicken School, Cincinnati, and of Royal Academy, Munich. Member of

THE SUN VOW BY H. A. MAC NEIL, N. A.
LENT BY WILLIAM T. EVANS, ESQ., MONTCLAIR

National Sculpture Society and of Architectural League. Medals, Chicago, Buffalo and St. Louis.

142
PORTRAIT BUST OF J. Q. A. WARD

Lent by National Sculpture Society.

—

## ATTILIO PICCIRILLI, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at Massa, Italy. Member of National Sculpture Society and Architectural League. Medals, Buffalo and St. Louis.

143
UN' ANIMA

Lent by the Sculptor.

—

## FURIO PICCIRILLI

CONTEMPORANEOUS AMERICAN

Born at Massa, Italy. Member of National Sculpture Society. Medal, St. Louis.

144
MATERNITY

Lent by the Sculptor.

## ALEXANDER PHIMISTER PROCTOR, N. A.

CONTEMPORANEOUS AMERICAN

Born in Canada. Pupil of National Academy of Design and the Art Students' League, and of Puech and Injalbert, Paris. Member of National Sculpture Society; American Water Color Society; Architectural League. Medals, Paris, Chicago, Buffalo, and St. Louis (for water colors).

145
YOUNG FAUN

Lent by the Sculptor.

—

## ARTHUR PUTNAM

CONTEMPORANEOUS AMERICAN

146
PUMA

Lent by William Macbeth, Esq., New York.

—

## EDMOND T. QUINN

CONTEMPORANEOUS AMERICAN

147
BUST OF EDWIN MARKHAM

Lent by the Sculptor.

## FREDERICK GEORGE RICHARD ROTH, N. A.

CONTEMPORANEOUS AMERICAN

Born at Brooklyn, N. Y. Pupil of Hellmer in Vienna. Member of National Sculpture Society and Architectural League. Medals, St. Louis and Buenos Ayres.

148

POLAR BEARS

Lent by the Sculptor.

—

## AUGUSTUS SAINT-GAUDENS, N. A.

BORN 1848. DIED 1907

Born at Dublin, Ireland. Came here as an infant. Pupil of Cooper Union Art School and the school of the National Academy of Design; also of Jouffroy and the École des Beaux Arts, Paris. Officer of the Legion of Honor, and corresponding Membre de l'Institut, France. Member of the National Institute of Arts and Letters. Member of the Société des Beaux Arts, and medals in many places. Grand Prize of Honor, Paris Exposition, 1900. One of America's most distinguished artists.

149

THE PURITAN

Lent by Mrs. Saint-Gaudens.

## HANS SCHULER

CONTEMPORANEOUS AMERICAN

Born in Alsace-Lorraine. Pupil of Raoul Verlet, Paris. Rinehart Scholarship, Baltimore, 1900. Medals, Paris and St. Louis. Member of National Sculpture Society.

150

### BUST OF CHILD

Lent by the Sculptor.

—

## JANET SCUDDER

CONTEMPORANEOUS AMERICAN

Born at Terre Haute, Ind. Pupil of Rebisso, Cincinnati, Lorado Taft, Chicago, and MacMonnies, Paris. Represented in Luxembourg Museum, Paris. Member of National Sculpture Society. Represented in Congressional Library, Washington, and in museums in Indianapolis, New York and Chicago.

151

### FOUNTAIN

Lent by the Sculptor.

—

## BESSIE POTTER VONNOH, A. N. A.

CONTEMPORANEOUS AMERICAN

Born at St. Louis. Pupil of Lorado Taft, Chicago. Is identified with the making of statuettes in the manner

of the Tanagra workers. Member of National Sculpture Society. Medals, St. Louis, Nashville and Paris.

152
GIRL DANCING

Lent by the Sculptor.

—

EDGAR WALTER
CONTEMPORANEOUS AMERICAN

Born at San Francisco. Pupil of Perrin, Paris. Honorable Mention, Paris Salon, 1901.

153
PRIMITIVE MAN

Lent by the Sculptor.

—

JOHN QUINCY ADAMS WARD, N. A.
BORN 1830. DIED 1909

Born at Urbana, Ohio. Pupil of H. K. Brown. First President of the National Sculpture Society and Honorary President at his death. Gold Medal at St. Louis Exposition for Distinguished Services to Art.

154
WASHINGTON

Lent by Mrs. Ward.

## OLIN L. WARNER

BORN 1844. DIED 1896

Born at Suffield, Conn. Pupil at the École des Beaux Arts, Paris, and later under Jouffroy, Falguière, and Mercier, afterward becoming an assistant of Carpeaux. Fought in the siege of Paris, 1871. Among his works are the doors for the Congressional Library at Washington, D. C.

155

INDIAN HEADS

Lent by Walter P. Fearon, Esq., New York.

—

## ADOLPH ALEXANDER WEINMAN, N. A.

CONTEMPORANEOUS AMERICAN

Born at Karlsruhe, Germany. Pupil of Cooper Union Art School and the Art Students' League, and of Martiny, Niehaus, Warner, and Saint-Gaudens. Member of National Institute of Arts and Letters, National Sculpture Society and Architectural League. Medals, St. Louis and Brussels.

156

FRAME OF MEDALS AND PORTRAIT MEDALLIONS

Lent by the Sculptor.

66

## MAHONRI YOUNG

CONTEMPORANEOUS AMERICAN

Born at Salt Lake City. Pupil of the Art Students' League, New York, and of Académie Julien, Paris. Member of National Sculpture Society. Medal, Buenos Ayres. Winner of the Helen Foster Barnett Prize, National Academy of Design.

157

CARRYING COAL

Lent by the Sculptor.

158

PORTRAIT OF ALFRED H. MAURER

Lent by the Sculptor.

# TAPESTRIES

IN THE SCULPTURE COURT

—

## FRENCH TAPESTRY—LOUIS XIV PANEL

"THE GATHERING OF THE MUSES"

—

## FLEMISH TAPESTRY—XVII CENTURY PANEL

"SKATING SCENE"

—

## SMALL MEDALLION—MODERN

IN THE STYLE OF BOUCHER

—

## SMALL MEDALLION—MODERN

IN THE STYLE OF BOUCHER

Lent by the Estate of William Baumgarten, New York.

# PART III

# EUROPEAN PAINTINGS

SPRING BY SIR LAWRENCE ALMA-TADEMA
LENT BY THOMAS F. COLE, ESQ., DULUTH

# CATALOGUE
OF
# EUROPEAN PAINTINGS

—

## SIR LAWRENCE ALMA-TADEMA, R. A.
CONTEMPORANEOUS BRITISH

Born at Dronryp, Friesland, Holland, and educated at the schools of Leeuwarden, where he developed a very great interest in Egyptian and Greco-Roman archæology, which has always influenced his paintings. Student in art at the Academy in Antwerp, and under Baron Henri Leys. In 1870 he married an English lady and settled in London, where he has since made his home and where he has become a serious part of the art life of the English metropolis. Member of the Royal Academies of London, Munich, Berlin, Stockholm, Madrid, and Vienna. Officer of the Legion of Honor and of many orders of knighthood. Medals of all sorts, practically from all over the world, and one of the most popular and acclaimed of living painters.

159
SPRING

Lent by Thomas F. Cole, Esq., Duluth.
71

## MARIE ROSA BONHEUR
BORN 1822. DIED 1899

Born at Bordeaux. Pupil of her father. Began to draw at the age of four. At twenty-five she received a third-class medal at the Salon in Paris. During the Franco-Prussian war, her studio was respected by special order of the Crown Prince of Prussia. One of the few women members of the Legion of Honor. Her great picture, "The Horse Fair," is now in the Metropolitan Museum of Art, New York. She was given many medals and many foreign orders. Her brother Auguste was a distinguished animal painter as well.

160
LION'S HEAD

Lent by Mr. and Mrs. Frank G. Logan, Chicago.

—

## WILLIAM ADOLPHE BOUGUEREAU
BORN 1825. DIED 1905

Born at La Rochelle, France. History and genre painter. Pupil of the École des Beaux Arts, Paris, where, in 1850, he won the Prix de Rome. Member of the Institute. Medals, Paris, Antwerp, and elsewhere. Commander of the Legion of Honor and Knight of the Order of Leopold.

161
THE ORPHANS

Lent by Miss Stella D. Ford, Detroit.

ARUNDEL MILL AND CASTLE BY JOHN CONSTABLE, R. A.
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

THE SHEPHERDS' STAR BY JULES BRETON
LENT BY ARTHUR J. SECOR, ESQ., TOLEDO

## JULES ADOLPHE BRETON
BORN 1827. DIED 1906

Born at Courrières, Pas de Calais, France. Pupil of Drolling and Devigne, whose daughter he married. A painter of village and peasant life, of enormous popularity. Many medals in France, where, in 1872, he received the Medal of Honor at the Salon, and elsewhere throughout Europe. Officer of the Legion of Honor and member of many foreign orders. Represented in the Musée of the Luxembourg, Paris, and in other European and American museums, and a poet as well, of much merit. A daughter, Mme. Dumont-Breton, is a distinguished painter.

162
THE SHEPHERDS' STAR
Lent by Arthur J. Secor, Esq., Toledo.

—

## JEAN CHARLES CAZIN
BORN 1841. DIED 1901

Thoroughly personal and original in his color schemes, Cazin was one of the most interesting and poetic of modern painters. He was born at Samer, Pas de Calais, France, and although he studied for a time in Paris, he went early to nature, and for the rest of his life worked conscientiously in the open, in Normandy, where he had

a beautiful place. His first picture to attract attention was a figure-piece, "Hagar and Ishmael," but it was with the landscape that he occupied himself ever afterward, and he had an enormous material success the latter part of his life. He received many medals and decorations, and in 1893 he visited this country, where he held an exhibition that was by no means an unqualified success. The work was admirable, but the New York public was not quite prepared to accept it. Later, however, his popularity here knew no bounds, and to-day examples are difficult to secure.

163

THE REPENTANCE OF PETER

"AND HE WENT OUT AND WEPT BITTERLY"

Lent by Frank W. Gunsaulus, D.D., Chicago.

—

JOHN CONSTABLE, R. A.

BORN 1776. DIED 1837

The son of a prosperous miller of East Bergholt, Sussex, England, Constable was born in that town and was destined for the church, but deciding to be a painter, he entered the schools of the Royal Academy at the age of twenty-four. Remaining there but a short while, he returned to his home, to work from nature. His early recognition came from France, where he was held in great estimation, and his influence on the Barbizon men

THE REPENTANCE OF PETER BY JEAN CHARLES CAZIN
"AND HE WENT OUT AND WEPT BITTERLY"
LENT BY FRANK W. GUNSAULUS, D. D., CHICAGO

THE RAVINE BY JEAN BAPTISTE CAMILLE COROT
LENT BY G. A. STEPHENS, ESQ., MOLINE

was undeniable. He was finally elected to the Royal Academy, and to-day is considered one of the greatest landscape painters of all times.

164
ARUNDEL MILL AND CASTLE

Lent by Mr. and Mrs. Edward Drummond Libbey, Toledo.

—

## JEAN BAPTISTE CAMILLE COROT
BORN 1796. DIED 1874

The most popular of modern landscapists, Corot was the son of a French hairdresser, in the rue du Bac, Paris. His mother was a milliner who, under the first Napoleon, became court modiste, and made a fortune in a small way. At first Corot was in a linen-draper's establishment, but finally, though not without great opposition, was permitted to study art. The family gave him an allowance of twenty dollars a month, but declined to take his artistic ambitions seriously. Not until he received the decoration of the Legion of Honor and his success was assured, did the parents realize the distinction of their son. When he was twenty-eight he made a pilgrimage to Italy, where he remained several years. The story of his life, however, is a tranquil one. There were no exciting episodes. It was work, work, and again work. He loved painting with a passionate devo-

tion, having no other waking thought, going to nature daily, painting diligently and getting full satisfaction therefrom. When people began to buy his pictures, he was surprised, delighted, but incredulous, and when the money came pouring in, he assisted many of his friends in so quiet a way that the source was rarely suspected. Of a tender, affectionate disposition, utterly free from guile, he was at once the most beloved and respected of the artists of his time. A fecund worker, he left behind him an enormous number of canvases.

165

LA CUEILLETTE À MORTEFONTAINE

Lent by Miss Stella D. Ford, Detroit.

166

SHEPHERDS

Lent by W. K. Bixby, Esq., St. Louis.

167

THE RAVINE

Lent by G. A. Stephens, Esq., Moline, Ill.

—

ALEXANDRE GABRIEL DECAMPS

BORN 1803. DIED 1860

Born in Paris. Pupil of Abel de Pujol, David and Ingrés. Early in his career, he broke away from the classical manner of his masters and became more or less of a

LA CUEILLETTE À MORTEFONTAINE
BY JEAN BAPTISTE CAMILLE COROT
LENT BY MISS STELLA D. FORD, DETROIT

POOL AT THE EDGE OF THE FOREST BY NARCISSE VIRGILE DIAZ DE LA PEÑA
LENT BY J. B. FORD, ESQ., DETROIT

leader of the new Romantic school which was then, in the early twenties, in the process of formation. A voyage to the Orient gave him a strong predilection for the color and brilliancy of that land, and afterward he treated such themes with skill and power.

168
CONTRABANDISTS

Lent by Henry C. Lytton, Esq., Chicago.

—

## NARCISSE VIRGILE DIAZ DE LA PEÑA

BORN 1807. DIED 1876

The Spanish parents of this painter taking refuge from the Revolution across the Pyrenees at Bordeaux, he was born there and brought shortly afterward to Paris by his mother, who had become a widow in the meanwhile. Because of the family poverty, the lad became an errand boy, and losing his leg by the bite of a poisonous insect, he stumped the rest of his life on but one. Early he entered the Sèvres factory, but was soon discharged, and managed to make his way to Fontainebleau, having made the acquaintance of Rousseau. Immediately his landscapes attracted attention, at first at modest sums, but later he sold them at good prices, and he filled his studio with the most gorgeous rugs and with bric-à-brac,

of which he was inordinately fond, and which helped to inspire him with color for his pictures. These he turned out in enormous quantities, and to-day they are sought for by the collector and command substantial sums. A great colorist, an original worker and a man with a keen sense of the pictorial, he remains one of the most attractive figures of the famous Barbizon group.

169

THE POOL AT THE EDGE OF THE FOREST

Lent by J. B. Ford, Esq., Detroit.

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JAN FYT

BORN 1609. DIED 1661

This distinguished Flemish painter and etcher was born in Antwerp, and became a master of the Guild of St. Luke in 1629, at the early age of twenty. He made a specialty of painting animals, particularly dogs, but he is identified with pictures of still life, in which he is not excelled.

170

DEAD GAME

Lent by F. Kleinberger, Esq., Paris.

—

THOMAS GAINSBOROUGH, R. A.

BORN 1727. DIED 1788

It was a goldsmith, to whom Gainsborough was apprenticed, who gave him his first lessons in drawing and

DEAD GAME BY JAN FYT
LENT BY F. KLEINBERGER, ESQ., PARIS

VISCOUNT LIGONIER BY THOMAS GAINSBOROUGH, R. A.
LENT BY HENRY E. HUNTINGTON, ESQ., NEW YORK

VISCOUNTESS LIGONIER BY THOMAS GAINSBOROUGH, R. A.
LENT BY HENRY E. HUNTINGTON, ESQ., NEW YORK

THE MARKET CART BY THOMAS GAINSBOROUGH, R. A.
LENT BY J. B. FORD, ESQ., DETROIT

procured him admission to St. Martin's Lane Academy. The artist was born at Sudbury, in Suffolk. After finishing his student work he had great difficulty in obtaining commissions until he went to the then fashionable watering-place of Bath, where he at once became the mode. After this he removed to London, where he became a rival of Sir Joshua Reynolds, and all fashionable London sat to him. Gainsborough, who was one of the masters of all time, painted the landscape as well, and fortunately enjoyed during his lifetime the greatest success artistically and materially, lacking no recognition and receiving the patronage of royalty and the leading men of his day.

171
LADY PETRE

172
VISCOUNT LIGONIER

173
VISCOUNTESS LIGONIER

Lent by Henry E. Huntington, Esq., New York.

174
THE MARKET CART

Lent by J. B. Ford, Esq., Detroit.

175
PETER BURRELL—FIRST LORD GWYDYR

Lent by the Owner.

## GRECO, EL
(DOMENICO THEOTOCOPULI)
BORN ABOUT 1548. DIED 1625

Said to have been born in Venice, of Greek parents. He studied in Venice under Titian and settled at Toledo about 1577. His first important work was an altarpiece in the sacristy of the Cathedral, much in the manner of Titian. Philip II called him to Madrid to paint at the Escorial. In later years he completely changed his manner and painted many portraits.

176
SAINT JEROME

Lent by Henry C. Frick, Esq., New York.

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## JEAN BAPTISTE GREUZE
BORN 1725. DIED 1805

This distinguished portrait painter, born at Saône-et-Loire, France, painted genre as well. He made a fortune by his brush, but lost it during the French Revolution, and having a disagreement with the Academy, declined for a long while to exhibit there. When he did, he found an indifferent public more interested in the new classical school of David, and his last years were passed in misery and regret, an unhappy marriage adding to his cares.

PETER BURRELL, FIRST LORD GWYDYR
BY THOMAS GAINSBOROUGH, R. A.
LENT BY THE OWNER

ST. JEROME BY EL GRECO (DOMENICO THEOTOCOPULI)
LENT BY H. C. FRICK, ESQ., NEW YORK

PORTRAIT OF MADEMOISELLE GREUZE BY J. B. GREUZE
LENT BY MRS. H. N. TORREY, DETROIT

BOY PLAYING A FLUTE BY FRANZ HALS
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY,
TOLEDO

He painted the great Napoleon as First Consul, Mme. de Pompadour and others, and his "Broken Pitcher" is one of the world's famous pictures, having been reproduced in many mediums.

177

PORTRAIT OF MADEMOISELLE GREUZE

Lent by Mrs. H. N. Torrey, Detroit.

—

FRANZ HALS

BORN ABOUT 1580. DIED 1666

Known as the painter's painter because of his marvelous virtuosity with his brush. Said to have been a pupil of Karel van Mander and, though this is doubtful, of Rubens also. A man of dissipated habits, who, despite the irregularity of his life, was a wonderful producer, and who had some very distinguished pupils. Five of his sons were artists. He is numerously represented in galleries all over Europe, and is considered one of the masters of all times in the handling of his pigment and the astonishing fluency of his brushwork. He passed practically all of his life at Haarlem, in Holland, where there is the greatest collection of his works.

178

BOY PLAYING A FLUTE

Lent by Mr. and Mrs. Edward Drummond Libbey, Toledo.

## CHARLES ÉMILE JACQUE
BORN 1813. DIED 1894

A Parisian by birth, this artist was in early life apprenticed to a map-engraver. Later he took up wood-engraving, then etching, in which direction he made a great success, and finally, in 1845, he began to paint, introducing into his fine rich landscapes animals, particularly sheep, but often fowl. Of the latter he was an enthusiastic fancier. He is, however, identified with pictures of sheep, and these have an equal importance with his landscapes, which are very fine. He was the last survivor of the Barbizon brotherhood.

179
LANDSCAPE WITH SHEEP

Lent by G. A. Stephens, Esq., Moline, Ill.

180
THE FLOCK

Lent by Miss Stella D. Ford, Detroit.

—

## MARIE LOUISE ÉLISABETH LE BRUN, NÉE VIGÉE
BORN 1755. DIED 1842

The daughter of a portrait painter, a pupil of Joseph Vernet and others, at the age of sixteen Mme. Le Brun had painted many portraits. During her life she was

LANDSCAPE WITH SHEEP BY CHARLES ÉMILE JACQUE
LENT BY G. A. STEPHENS, ESQ., MOLINE

PORTRAIT OF THE COUNTESS DE CHATENAY
BY MME. VIGÉE LE BRUN
LENT BY MRS. H. N. TORREY, DETROIT

said to have executed no less than 662. She was a member of the Academy of St. Luke, of the French Academy, and an associate member of the Academies of Bologna, Parma, Berlin, St. Petersburg, Copenhagen, and Geneva. Among other sitters, she had Lady Hamilton, whom she painted at Naples as a Bacchante. At eighty years of age she is said to have painted an admirable portrait of her niece. One of her famous portraits was of Mme. de Staël.

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COUNTESS OF CHATENAY

Lent by Mrs. H. N. Torrey, Detroit.

—

LÉON AUGUSTIN LHERMITTE

BORN 1844. CONTEMPORANEOUS

Born at Mont-Saint-Père, France. Pupil of Lecoq de Boisbaudran. Member of the Legion of Honor, France, and Knight of St. Michael, of Bavaria. Medals, Second and Third Class, and Medal of Honor, Exposition Universelle, Paris, 1889. A distinguished worker in pastel as well as in oils.

182

HARVEST TIME

Lent by William O. Goodman, Esq., Chicago.

83

## ÉDOUARD MANET

BORN 1833. DIED 1883

Born in Paris. Pupil for six years of Thomas Couture. Very revolutionary in his methods and wayward in the treatment of the themes he chose with unconventional viewpoint, it was not long before he had the whole critical art world arrayed against him. He is known as the founder of the Impressionist School, which is not quite just, for to-day his works seem totally unlike those of the Impressionists. Attracted by the manner of Franz Hals, seeing everything in a large manner, he sought the general effect and troubled himself little with details. His place in art to-day is assured, however, and he left a large following, having a strong influence on the men who came after. Many of the choicest examples of his work are owned in this country, the Metropolitan Museum of Art in New York possessing several.

183
THE BULL-FIGHT

Lent by Martin Ryerson, Esq., Chicago.

—

## JACOB MARIS

BORN 1837. DIED 1899

The eldest of three brothers, all painters, was born at The Hague. He studied at Paris with Hébert and be-

THE BULL-FIGHT BY ÉDOUARD MANET
LENT BY MARTIN RYERSON, ESQ., CHICAGO

A STORMY DAY BY JACOB MARIS

LENT BY G. A. STEPHENS, ESQ., MOLINE

AMSTERDAM BY JACOB MARIS
LENT BY HENRY C. LYTTON, ESQ., CHICAGO

came one of the great painters of his time. Landscapes were his specialty and he painted the sea-shore as well. His pictures are in demand by the collectors, those in America having amassed many examples.

184
AMSTERDAM

Lent by Henry C. Lytton, Esq., Chicago.

185
A STORMY DAY

Lent by G. A. Stephens, Esq., Moline, Ill.

—

## MATTHEW MARIS

BORN 1835

One of three artistic brothers born at The Hague. He was a pupil of Baron Leys at the Antwerp Academy, and of Hamon, in Paris. He went to England to live, where he found a great patronage, and has remained there ever since, most of his work being in the hands of English collectors.

186
A FANTASY

Lent by Mrs. Nathaniel French, Davenport, Ia.

## ANTON MAUVE
BORN 1838. DIED 1888

Born at Zaandam. Pupil of Pieter Frederick van Os. Member of the Dutch Society of Arts and Sciences and the Société des Aquarillistes Belges. Knight of the Order of Leopold. Medals, Paris, Amsterdam, Vienna, Antwerp, and elsewhere. Represented at The Hague, Amsterdam, and elsewhere and a favorite with the American collector. One of the great modern Dutchmen, whose fame has increased with the years, his work being eagerly sought after.

187
SHEEP ON THE DUNES

Lent by Mr. and Mrs. Edward Drummond Libbey, Toledo.

188
SHEEP AT LAREN

Lent by Mrs. H. N. Torrey, Detroit.

189
GOING TO PASTURE

Lent by Miss Stella D. Ford, Detroit.

190
PLOWING

Lent by Ralph Cudney, Esq., Chicago.

SHEEP ON THE DUNES BY ANTON MAUVE
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

GOING TO PASTURE BY ANTON MAUVE
LENT BY MISS STELLA D. FORD, DETROIT

SHEEP AT LAREN BY ANTON MAUVE
LENT BY MRS. H. N. TORREY, DETROIT

PLOWING BY ANTON MAUVE
LENT BY RALPH CUDNEY, ESQ., CHICAGO

## JEAN FRANÇOIS MILLET
BORN 1814. DIED 1875

One of the most famous of all the modern Frenchmen, enjoying a great popularity and known the world over by the reproductions of his work, Millet was the son of a peasant and a peasant himself. He was born at Cherbourg, and when old enough was put to farm work. The town raised a purse for him and he was sent to Paris, where he entered the studio of Delaroche. After struggles in Paris and great poverty, he joined the colony at Barbizon when he was thirty-five years of age, and there he remained till his death. It was not until the end of his life that he began at all to sell his work at anything like remunerative prices. Since his death, however, his pictures have brought extraordinary figures, and some of these have become world-famous. He painted episodes in the life of the country people about him, the farmer, the shepherd, the laborer, and all these have about them elemental qualities that smack of the soil, that appeal to the heart, and that are among the epics in a pictorial way of the man's time.

191
THE PIG-KILLERS

192
SHEEP-SHEARING

Lent by E. S. Burke, Jr., Esq., Cleveland.

JEAN FRANÇOIS MILLET—CONTINUED

193
LABORER RESTING

194
SHEPHERDESS

Lent by E. S. Burke, Jr., Esq., Cleveland.

195
THE GOOSE-GIRL

Lent by Mrs. H. N. Torrey, Detroit.

—

CLAUDE MONET

CONTEMPORANEOUS FRENCH

Born at Paris, in 1824. Pupil of Gleyre, in that city, for one month only, after which he revolted and went his own unaided way. The years 1865 and 1866 found him with pictures well hung in the Salon, after which he was regularly refused until he finally abandoned subsequent attempts. He became very radical, and began a method of painting in touches of pure color, endeavoring to secure the brilliancy and diffusion of light, and became highly successful in this direction. But the public, ever skeptical of innovators, declined to take these efforts seriously. Finally, the Paris dealer, Durand-Ruel, came to his rescue and, realizing the man's originality and

SHEEP-SHEARING BY JEAN FRANÇOIS MILLET
LENT BY E. S. BURKE, JR., ESQ., CLEVELAND

LABORER RESTING BY JEAN FRANÇOIS MILLET
LENT BY E. S. BURKE, JR., ESQ., CLEVELAND

SHEPHERDESS BY JEAN FRANÇOIS MILLET
LENT BY E. S. BURKE, JR., ESQ., CLEVELAND

THE GOOSE GIRL BY JEAN FRANÇOIS MILLET
LENT BY MRS. H. N. TORREY, DETROIT

talent, became his patron, with the result that slowly the collector was made to comprehend the artist's charm and mastery. To-day Monet is fully appreciated, and has had an enormous effect on the entire artistic world. By reason of him, men paint now in a higher key, find greater variety of color and vibrancy in nature out of doors. Monet's success is of the first order. There is scarcely a modern collection that does not contain an example of his work.

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COAST-GUARD'S HUT

Lent by Messrs. Durand-Ruel, New York.

—

JACOB OCHTERVELT

DIED BEFORE 1710

Born at Rotterdam and flourished there in the second half of the seventeenth century. Presumed to have been a pupil of Frans van Mieris. He is further believed to have frequented the studio of Berchem. He was obviously influenced by Metsu and Terburg, and is mentioned as a member of the Rotterdam Guild, in 1667–72. A genre painter of distinction.

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THE MUSICIANS

Lent by Martin Ryerson, Esq., Chicago.

89

## JAN PREVOST

BORN ——. DIED 1529

A Flemish historical painter who settled in Bruges about 1493. He was a native of Mons, and was admitted into the Guild of St. Luke, of which he became dean. One of his great pictures, "The Last Judgment," is in the Academy at Bruges. It is possible that he was identical with a certain Jennin Prevost, who was known to have worked at Bruges as early as 1468.

198

PIETÀ

Lent by F. Kleinberger, Esq., Paris.

—

## SIR HENRY RAEBURN, R. A.

BORN 1756. DIED 1823

Born near Edinburgh, and the son of a prosperous manufacturer, Raeburn never in his life had any of the financial difficulties that beset so many of his craft. He was one of the great group of portraitists of the Georgian epoch, and was named King's Limner for Scotland, where he lived most of his life. His likenesses of Scotland's great soldiers, lawyers, judges, men of affairs, and

PIETÀ BY JAN PREVOST
LENT BY F. KLEINBERGER, ESQ., PARIS

LADY JANET TRAILL BY SIR HENRY RAEBURN
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

their womenkind, are true records of the race, wonderful presentments, which to-day are justly considered among the great portraits of all time.

199
LADY JANET TRAILL

Lent by the Owner.

—

REMBRANDT HARMENSZ VAN RIJN
(KNOWN AS REMBRANDT)
BORN 1607. DIED 1669

The son of a prosperous miller, he was early placed with good masters, and, leaving his native town of Leyden, went to Amsterdam, where he entered the studio of Pieter Lastman. Later he returned to Leyden for a few years, but he made Amsterdam his home. He was the greatest artistic individuality of the seventeenth century, excelling in every branch of painting to which he seriously turned his hand, yet late in life his vogue fell off and he was sold out for debt and passed a sad old age. The history of art contains, however, no greater name, and, after he had passed away, the pictures which had found only an indifferent clientele became most valuable. His fame has increased with the years, until to-

day the merest scrap from his hands possesses an almost fabulous value.

200

PORTRAIT OF HIMSELF

Lent by Mr. and Mrs. Edward Drummond Libbey, Toledo.

—

## PIERRE AUGUSTE RENOIR

CONTEMPORANEOUS FRENCH

Born at Limoges, France. Working first in a porcelain factory at Limoges, he added to his income by making decorations for cafés until he obtained money enough to take him to Paris to study. There he entered the studio of Gleyre, along with Sisley, remaining four years. His picture of "The Woman in White" at the Salon of 1868 aroused hostility, and he was not admitted again until 1880. A follower and friend of Monet, and one of the most notable of the group of Impressionists.

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LITTLE GIRL SKIPPING THE ROPE

Lent by Messrs. Durand-Ruel, New York.

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## SIR JOSHUA REYNOLDS, P. R. A.

BORN 1723. DIED 1792

The first President of the Royal Academy of Arts in London, Reynolds was born at Plymouth and, at the age of

PORTRAIT OF HIMSELF BY REMBRANDT
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

THE MARQUIS OF GRANBY BY SIR JOSHUA REYNOLDS, P. R. A.
LENT BY THE OWNER

PORTRAIT OF THOMAS GROVE BY GEORGE ROMNEY
LENT BY J. B. FORD, ESQ., DETROIT

CAROLINE, VISCOUNTESS CLIFDEN AND HER SISTER
LADY ELIZABETH SPENCER
BY GEORGE ROMNEY
LENT BY HENRY E. HUNTINGTON, ESQ., NEW YORK

eighteen, was sent to London to study under the then fashionable portrait painter, Hudson, whose greatest claim to fame, after all, was that he was Reynolds's master. Admiral Keppel took the artist with him on a warship to the Mediterranean and from there Reynolds went to Rome, where he studied two years. On his return to London he became at once distinguished and his studio was besieged by sitters. He was the intimate of Goldsmith, Dr. Johnson and other literary and artistic lights, and he never married, maintaining an establishment where the choice wits and men of genius of London gathered daily. An indefatigable worker, he left an enormous number of pictures and painted in his day many of the prominent people, socially and artistically, including the King and the royal family.



THE MARQUIS OF GRANBY

Lent by the Owner.

—

GEORGE ROMNEY

BORN 1734. DIED 1802

Practically self-taught, a musician as well as a man with a considerable smattering of mechanics, Romney had a romantic and curious history, his name being associated with Emma, Lady Hamilton, whom he painted many times and with whom he was deeply in love. He had

made an unfortunate marriage and left his wife to go to London to set up as a portrait painter, where he was to struggle with misfortune and lack of recognition, ill health and an obviously morbid temperament. Later he had success in a financial way and divided the fashion with Sir Joshua Reynolds. His fame has increased with the years and his place in art is now secure. Many of his canvases have found their way to this country.

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PORTRAIT OF THOMAS GROVE

Lent by J. B. Ford, Esq., Detroit.

204

CAROLINE, VISCOUNTESS CLIFDEN AND HER SISTER LADY ELIZABETH SPENCER

Lent by Henry E. Huntington, Esq., New York.

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## GABRIEL CHARLES DANTE ROSSETTI

BORN 1828. DIED 1882

English, the son of a famous Italian patriot, Rossetti was born in London and educated in the Royal Academy schools, which he left to go into the studio of Ford Madox Brown. With his friend John Everett Millais, he joined the Pre-Raphaelite Brotherhood. He is quite as

BEATA BEATRIX BY GABRIEL CHARLES DANTE ROSSETTI
LENT BY CHARLES L. HUTCHINSON, ESQ., CHICAGO

LE DORMOIR—FORÊT DE FONTAINEBLEAU BY THEODORE ROUSSEAU
LENT BY MISS STELLA D. FORD, DETROIT

well known as a poet, volumes of his work in this direction having appeared, and for years he was a prominent figure in the art life of London.

205

BEATA BEATRIX

Lent by Charles L. Hutchinson, Esq., Chicago.

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## THÉODORE ROUSSEAU

BORN 1812. DIED 1867

One of the world's great men in landscape art, Rousseau was the son of a Paris tailor, and, with a taste for mathematics, he aimed at becoming a pupil of the École Polytechnique. In spite of this, however, he turned his attention to art, and was so disappointed when he failed in the competition for the Prix de Rome, that he shook the dust of the Académie from his feet and fled to the country to study nature out of doors. He succeeded beyond his expectations, but it took the public a long while fully to appreciate his greatness. He knew years of penury, and for long the doors of the Salon were closed to him. The men who worked with him knew his greatness, nevertheless, and Corot helped him with money, buying his pictures when the world refused them. It is said he died of a broken heart at the refusal

of official recognition, but to-day his pictures are accounted among the great performances of modern times.

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LEDORMOIR—FORÊT DE FONTAINEBLEAU

Lent by Miss Stella D. Ford, Detroit.

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PETER PAUL RUBENS

BORN 1577. DIED 1640

One of the world's great painters, born at Siegen, in Westphalia, and a pupil at Antwerp of Vænius. At the age of twenty-two he was admitted to the Guild as a master painter. He visited Italy in 1600, attaching himself to the Duke of Mantua, who sent him to Rome and Madrid, and after eight years of absence he returned to Antwerp in 1608, being made court painter the following year. He had innumerable pupils, was a most fecund worker, found time to make diplomatic visits to Holland, Spain and England, and left an enormous quantity of work behind him, in which he employed not infrequently his pupils to throw up the compositions on canvas and lay in the preliminary painting, after which the master completed it.

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THE WOMAN TAKEN IN ADULTERY BY PETER PAUL RUBENS
LENT BY F. KLEINBERGER, ESQ., PARIS

PORTRAIT OF THE MARQUIS SPINOLA BY PETER PAUL RUBENS
LENT BY MRS. H. N. TORREY, DETROIT

## PETER PAUL RUBENS—CONTINUED

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### THE WOMAN TAKEN IN ADULTERY

Exhibited Antwerp Museum, 1907, and Brussels, 1910.

From the collections of Mr. Schuster and Mr. Curty, Vienna.

Lent by F. Kleinberger, Esq., Paris.

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### PORTRAIT OF THE MARQUIS SPINOLA

Lent by Mrs. H. N. Torrey, Detroit.

—

## SALOMAN VAN RUYSDAEL

BORN ——. DIED 1670

One of a numerous artistic family and uncle of Jakob of the same name. In 1648 he was dean of the Haarlem Corporation. More or less of an imitator of Van Goyen, he painted landscapes and views of rivers in Holland.

209

### HALT BEFORE AN INN

Lent by F. Kleinberger, Esq., Paris.

—

## ALFRED STEVENS

BORN 1828. DIED 1906

Born in Brussels. Pupil of Navez of Brussels; of the École des Beaux Arts, Paris, and of Roqueplan. Iden-

tified with genre compositions of beautiful women in graceful arrangements of pose and surroundings. For years an important figure in Paris and its art, and at his death a street in that city was named after him. Member of the Legion of Honor, France, and of many other orders. Medals, Paris, Brussels, and elsewhere.

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THE WIDOW

Lent by Martin Ryerson, Esq., Chicago.

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## CONSTANT TROYON

BORN 1810. DIED 1865

Troyon, as a youth, worked in the Sèvres Porcelain Factory with Diaz and Dupré, and, like them, then determined upon the career of a painter. He first exhibited at the Salon of 1833, up to this painting the landscape exclusively. After a visit to Holland, he began to paint animals, with which his name is now associated, and he became the best of all modern men in this direction. As a painter of cattle, he has achieved the highest distinction, receiving many medals and the Legion of Honor for his work. Many of his greatest canvases are owned in America.

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CATTLE DRINKING AT A POOL

Lent by W. K. Bixby, Esq., St. Louis.

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CATTLE DRINKING AT A POOL BY C. TROYON
LENT BY W. K. BIXBY, ESQ., ST. LOUIS

THE CALM BY JAN VAN DER CAPELLE
LENT BY MARTIN RYERSON, ESQ., CHICAGO

## JOSEPH MALLORD WILLIAM TURNER, R. A.

BORN 1775. DIED 1851

Born in London, the son of a barber. He began his career as a prodigy in his father's shop, his earliest drawing being one of Margate church, executed when he was nine years old. Some engravings he copied were placed on sale in the window of the shop. His general education was neglected to push him in the arts, and finally he was placed with an architect. It is interesting to note that he was dismissed by his employer because of his incapacity to learn perspective, though he afterward became professor of that branch in the Royal Academy. In 1789 he attended the schools of the Royal Academy, where he remained some years. Leaving there, he went to nature, and gradually made a name for himself, and in 1819, for the first time, he went to Italy. A visit to Venice seemed to inspire him, for from that time date his finest notions of color. Although he was a man of enormous activity and left a great deal of work behind him, he found time to indulge in excesses that finally undermined his health. He was one of the most original of artistic geniuses, a superb colorist, a man of extraordinarily inventive mind, and his fame has increased with the years.

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LUCERNE

(WATER COLOR)

Lent by Miss Stella D. Ford, Detroit.

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## JOSEPH MALLORD WILLIAM TURNER, R. A.

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FLORENCE

(WATER COLOR)

Lent by Miss Stella D. Ford, Detroit.

—

## JAN VAN DER CAPELLE

BORN ABOUT 1630. DIED AFTER 1680

Born at Amsterdam. A painter of river scenes, sea-pieces and landscapes of great delicacy. Little is known of him save that, in 1653, he received the Freedom of the City of Amsterdam. He is represented in many of the European museums.

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THE CALM

Lent by Martin Ryerson, Esq., Chicago.

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## JOOS VAN CLEEF

(MASTER OF THE DEATH OF THE VIRGIN)

BORN 1646. DIED 1716

Born at Venloo, in Guelderland. Pupil of Primo Gentil and the school of Gaspar de Craeyer, at Brussels. Assisted his master in a number of church decorations for the Low Countries, and at the master's death he was intrusted with the completion of unfinished works. Van Cleef's pictures are numerous in Flanders and Brabant, and are in many museums of Europe.

MADONNA BY JOOS VAN CLEEF
LENT BY HENRY REINHARDT, ESQ., NEW YORK

PORTRAIT OF COUNT PFALS-NEUBURG BY ANTHONY VAN DYCK
LENT BY HENRY REINHARDT, ESQ., NEW YORK

## JAN VAN CLEEF—Continued

215

MADONNA

Lent by Henry Reinhardt, Esq., New York.

—

## SIR ANTHONY VAN DYCK

BORN 1599. DIED 1641

Born at Antwerp. Apprenticed, at the age of ten, to Hendrik van Balen; at sixteen he entered the academy of the great Rubens, with whom he remained as pupil and assistant. He was admitted into the Guild of St. Luke at Antwerp, in 1618. Went to England and entered the service of James I in 1621. After a brief visit home he went to Italy, where he studied, made portraits, and on his return to Antwerp became famous as a painter of portraits and historical subjects. He finally settled in England, and became painter to Charles I, as well as the vogue in that country, living there in almost regal manner. He was one of the great portrait painters of all times, of distinguished style and remarkable technique, and he left behind him an enormous quantity of work of all kinds, having had a large following and many pupils. Of the British nobility alone, he painted no less than seventy-two well-known portraits.

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PORTRAIT OF COUNT PFALS-NEUBURG

Lent by Henry Reinhardt, Esq., New York.

## GEORGE FREDERICK WATTS, R. A.

BORN 1818. DIED 1901

Born in London. Pupil of the Royal Academy schools. Early won a prize in a competition for the decoration of the Houses of Parliament. After this went to Florence, Italy, for further study, and subsequently won still another important prize. Painted a number of frescoes, many remarkable compositions, and gave large attention to portraiture, in which he achieved enduring fame. His sitters included many of the foremost men and women of his time, in art, music, literature, the drama, politics, and other directions. Was noted as well for his sculpture, and is considered one of the strongest art personalities of the last century.

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TIME, DEATH, AND JUDGMENT

Lent by Charles L. Hutchinson, Esq., Chicago.

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## J. H. WEISSENBRUCH

BORN 1824. DIED 1903

Born in Holland, and studied under Shelfhout and Van Hove. A friend of the distinguished Dutchman Bosboom, he profited much by his advice and, working for years in a most minute manner, finally broadened out

TIME, DEATH, AND JUDGMENT BY GEORGE FREDERICK WATTS, R. A.
LENT BY CHARLES L. HUTCHINSON, ESQ., CHICAGO

THE WINDMILLS BY T. H. WEISSENBRUCH
LENT BY RALPH CUDNEY, ESQ., CHICAGO

his style and methods, with which the world of collectors is familiar to-day. Painter of the Holland landscape in its varying moods, and considered one of its greatest artists.

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THE WINDMILLS

Lent by Ralph Cudney, Esq., Chicago.

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LANDSCAPE AND CLOUDS

Lent by W. K. Bixby, Esq., St. Louis.

# PART IV

# MEMORIAL EXHIBITION OF THE WORK OF JOSEF ISRAELS

—

LAST PORTRAIT OF THE ARTIST PAINTED BY HIMSELF
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

# AN ADDRESS

DELIVERED BY

FRANK WAKELEY GUNSAULUS, D. D.

ON THE OCCASION OF THE OPENING OF

THE MEMORIAL EXHIBITION
OF THE WORK OF JOSEF ISRAELS

JANUARY EIGHTEENTH
MCMXII

THROUGH the magnanimity and that sense of proportion which has distinguished him whose life and labors will always be associated with the earliest conception and the proudest achievement of this institution, The Toledo Museum of Art, and because of the nation-wide generosity of the owners of these masterpieces whose kindness and whose loyalty to a great name and fame the world of art will not forget, we are here and now permitted to join with him and them, in calling to mind the character and career of Josef Israels.

Long ago, the essayist in the history of painting has dealt with his accomplishments in the spirit and with the technical care of a student of æsthetics. For more than fifty years, the lover of the beautiful has vied with the student of human nature at its greatest depths, or in

its playful and moving surfaces, to find in Israels' hand the plummet, or eye-glass, by which we learn of this great sea called human consciousness. As a scholar of wide and accurate research in the things of the human heart, he has surpassed every expectation which the youthful student of Gröningen had led men to cherish concerning his career. Mr. H. W. Mesdag has often told me how, when Israels was a youth, and the banker-friend of his family looked forward to the education and development of a man of genius as to practical affairs, he was interrupted by some manifestation of the young man's passion for learning; but even then, far above all else, there glowed within him a lofty beacon-light—a search-light indeed—that revealed more of human nature and man's environment than any banker could ever reduce to coin or any mere pedant could con-fine in books of learning.

Advancing with a little more of intimacy toward Josef Israels' personality, and especially its aspects in his later career, we may well look into a characteristic chapter of his maturer life, if we seek to find what is true with regard to his openness of mind, the spring and current of his imagination, and the almost unfailing potency of his art. It must have been in 1891 that I first found Mr. Israels seriously reproducing from his mind's eye, and for what he knew was to be perhaps his greatest canvas, the most dramatic episode in the life of Saul, King of Israel. In that autobiography on canvas—his portrait of

THE SEXTON OF KATWIJK BY JOSEF ISRAELS
LENT BY MR. AND MRS. FRANK G. LOGAN, CHICAGO

THE RAY OF SUNSHINE BY JOSEF ISRAELS
LENT BY MRS. H. N. TORREY, DETROIT

himself made for Mr. Libbey, and now reproduced at the beginning of this address—we have a wonderfully wrought monument of that tragic hour in the mighty monarch's history.

I was fairly well acquainted with the growth of that monumental work, through the kindness of Mr. Israels, from the time of its first really adequate expression, as a drawing, to the later days, when this aged and apparently infirm man climbed into the awful sunrise of that picture, and, coming down the wooden steps which he traversed so often to give the sunlight a more dramatic suggestiveness, walked backwards, step by step, into the distance by which alone he could look into the mystery and grandeur of the picture, only to go forward again and touch the face of the mad king with a deeper shade of meaning, or pour from his pencil into the harp-strings of David a more winsome music.

No one who knew less of him than his closest friends, or those who, from afar, were admitted into the kindness of his literary acquaintance to share his enthusiasms over great books, can ever say how deeply Browning's "Saul," as well as the poem, now almost forgotten, of a comparatively unknown Canadian writer, called "The Drama of Saul," influenced Josef Israels' comprehensive and growing intellectual and artistic life while he was painting this picture. It is an unforgettable experience in my own life and always will remain an inspiring reflection that I read to him this passage:

"Now let hell work (or heaven) its will on Saul!
I am beset by a new demon; still
That chorus haunts me, and from every other
Study my mind reverts to that foul lode-thought.
I know that I am not in health of body;
Hence may arise the sickness of my mind.
For I am seized with ague of the soul,
Now hot, now cold, now rage, now fear, in turns:
And sometimes I believe I feel my old,
My demon-ruled and fatal fit returning.
O God, give me not up again to that!
David, young roe, start from thy form, and flee
Out of the dangerous thicket of my thoughts!"

He walked to and fro in his studio, and told me that he had been interested in Saul as the most cathedral-like and dolorous character of the Old Testament, most splendid in its ruins.

Israels knew literature, and made comparisons, the pith and point of which astonished me, as he talked of Macbeth and Lear, and the Faust of Goethe, with reference to certain problems in the career of Saul. I felt then, as I feel now, that Josef Israels would have been known as a great man, if he had essayed literary production.

After reading over this passage, which represents the king in the consciousness of his overthrown reason, he said to me: "This man certainly understands the phenomenon of such moral insanity as was Saul's." We went to the Mauritshuis together, and he showed me how unsatisfactory, both as a painting and as a work of in-

EXPECTATION BY JOSEF ISRAELS
LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

THE PANCAKE BY JOSEF ISRAELS
LENT BY E. L. FORD, ESQ., DETROIT

terpretation of human character, was the Saul there attributed to Rembrandt. He even doubted if Rembrandt could have made the mistakes, with respect to the dress and attitude, as well as certain anachronisms, which he said any Hebrew student would discover in the picture; and, in general, he pointed out the weakness of that conception of the Hebrew king and the comparative lack of power in technical achievement.

In the afternoon, he asked me to read more of this poem to which I have referred, and his own conception of the insane potentate of Israel, while under the wooing influences of the shepherd boy's music, was, as he told me, marvelously quickened into vividness and power, by the following lines:

> "Still more, still more: I feel the demon move
> Amidst the gloomy branches of my breast,
> As moves a bird that buries itself deeper
> Within its nest at stirring of the storm.
> Were ever sounds so sweet!—where am I? O,
> I have been down in hell, but this is heaven!
> It grows yet sweeter,—'tis a wondrous air,
> Methinks I lately died a hideous death,
> And that they buried me accursed and cursing.
> But this is not the grave; for, surely, music
> Comes not t'reanimate man 'neath the clods.
> Let me not think on't! yet a fiend fierce tore me.
> Ah, I remember now, too much remember;
> But I am better: still methinks I fainted;
> Or was the whole a fearful, nightmare dream?
> Nay, am I yet not dreaming? No; I wake:
> And, as from dream or as from being born,

Without the outcry of a mother's travail;
Or, as if waking from a revery,
I to myself am ushered by strange music,
That, in its solemn gentleness, falls on me
Like a superior's blessing. Give me more
Of this sweet benefit."

Now, another experience came to him from a more masterly mind. For, I had the honor to bring to him Browning's "Saul," and to read with him those haunting lines which are forever descriptive of the higher and sweeter ministry which is almost an atonement and a reconciliation with the Eternal Harmony.

Josef Israels possibly needed no help from the author of "The Drama of Saul" to realize his conception of Saul; but *here* was a distinctly great addition and enrichment to his conception of David, who, of course, shares with Saul the absorbing interest of Israels' masterpiece, as I believe it to be, just as he shares with Saul the interest of the student of that dramatic era whose masterminds they were. Indeed, I might go further, and say that young David rises out of Browning's poem with an eminence of heroism. It is a mental and moral victory, through the ministries of the art of music. If ever the Christian idea, so projected at length at Calvary in David's Greater Son, was manifested in a "proto-evangelium," it is in the effort of the young shepherd and minstrel, David, playing before Saul, to break through the discords of poor Saul's madness, and restore the man

OLD AGE BY JOSEF ISRAELS
LENT BY EDWARD MORRIS, ESQ., CHICAGO

THE NEW FLOWER BY JOSEF ISRAELS
LENT BY E. L. FORD, ESQ., DETROIT

unto himself and the universe and God, by victorious harmony. What else is *the atonement?* What grander conception of the sin-bearing glory of humanity could there be?

In a score of his pictures—and I shall refer to but one of them—Israels has comprehended and expressed the very essence of Christianity. We have had no greater preacher of the Gospel of that blessed Jew whose philosophy of salvation gives to a world, maddened with sin, the music of Calvary, than the painter, Josef Israels, with the possible exception of Robert Browning, whose poem will be forever connected with the great man's picture.

One day he was painting at the chords—merely indicating the quivering strings of the lyre—when he read these words of Browning's:

"Then I tuned my harp,—took off the lilies we twine 'round its
chords
Lest they snap 'neath the stress of the noontide—those sunbeams
like swords!
And I first played the tune all our sheep know, as, one after one,
So docile they come to the pen-door till folding be done.
They are white and untorn by the bushes, for lo, they have fed
Where the long grasses stifle the water, within the stream's bed;
And now one after one seeks its lodging, as star follows star
Into eve and the blue far above us,—so blue and so far!"

He went on reading of "tune after tune," to my great amazement, and broke off saying, after "the tune of the marriage," "I know nothing finer than this:"

"And then, the great march
Wherein man runs to man to assist him and buttress an arch
Nought can break; who shall harm them, our friends?—Then the
chorus intoned
As the Levites go up to the altar in glory enthroned.
But I stopped here—for here in the darkness, *Saul groaned.*"

I have often thought that the light in the picture of Israels' delineating Saul, under the spell of David's music, is the light which comes after that darkness in which *"Saul groaned."*

Mr. Greenshields' interesting remarks on Israels are to be coupled with his charming essay on the author of "The Drama of Saul," the forgotten poet. What a gracious thing, in the history of painting and poetry, it is, that one is remembered thus, and that this forgotten poet has some adumbration of his bright but evanescent life in the immortal picture of Israels, and that, long after his death, Browning worked through the tremulous but unerring hand of the old painter, as he touched his Saul, making us read to him from Browning these words:

"At the first I saw nought but the blackness; but soon I descried
A something more black than the blackness—the vast, the upright
Main prop which sustains the pavilion: and slow into sight
Grew a figure against it, gigantic and blackest of all;—
Then a sunbeam, that burst thro' the tent-roof,—showed *Saul.*"

Or, pouring out his love upon Saul, as, at last, David cries to God:

MATERNAL HAPPINESS BY JOSEF ISRAELS
LENT BY RALPH CUDNEY, ESQ., CHICAGO

AFTER THE STORM BY JOSEF ISRAELS
LENT BY EDWARD B. BUTLER, ESQ., CHICAGO

"Oh, speak through me now!
Would I suffer for him that I love? So wouldst Thou—so
wilt Thou!
So shall crown Thee the topmost, ineffablest, uttermost Crown—
And Thy love fill infinitude wholly, nor leave up nor down
One spot for the creature to stand in! It is by no breath,
Turn of eye, wave of hand, that Salvation joins issue with death!
As Thy love is discovered almighty, almighty be proved
Thy power, that exists with and for it, of being beloved!
He who did most, shall bear most; the strongest shall stand the
most weak.
'Tis the weakness in strength that I cry for! My flesh, that I seek
In the Godhead! I seek and I find it. O Saul, it shall be
A face like my face that receives thee: A man like to me,
Thou shalt love and be loved by, forever! A hand like this hand
Shall throw open the gates of new life to thee! See the Christ
stand!"

GREAT and precious was the inheritance of Josef Israels from the Dutchmen of the Seventeenth Century. The main contribution they made to him was an attitude of mind and a point of view with reference to the facts of our common life. No one has more justly estimated these values than George Eliot, who says:

"It is for this rare, precious quality of truthfulness that I delight in many Dutch paintings, which lofty-minded people despise. I find a source of delicious sympathy in these faithful pictures of a monotonous homely existence, which has been the fate of so many more among my fellow-mortals, than a life of pomp or of absolute indigence, of tragic suffering, or of world-stirring actions. I turn without shrinking from cold cloud-

borne angels, from prophets, sibyls and heroic warriors, to an old woman bending over her flower-pot, or eating her solitary dinner, while the noonday light, softened, perhaps, by a screen of leaves, falls on her mob-cap, and just touches the rim of her spinning-wheel and her stone jug, and all those cheap, common things which are the precious necessaries of life to her; or I turn to that village wedding kept between four brown walls, where an awkward bridegroom opens the dance with a high-shouldered, broad-faced bride, while elderly and middle-aged friends look on, with very irregular noses and lips, and probably with quart pots in their hands, but with expressions of unmistakable contentment and good-will.

"Paint us an angel, if you can, with a floating violet robe, and a face paled by the celestial light; paint us yet oftener a Madonna, turning her mild face upward, and opening her arms to welcome the divine glory; but do not impose on us any æsthetic rules which shall banish from the regions of art those old women scraping carrots with their work-worn hands, those heavy clowns taking holiday in a dingy pot-house—those rounded backs and stupid weather-beaten faces that have bent over the spade and done the rough work of the world—those homes with their tin pans, their brown pitchers, their rough curs, and their clusters of onions. In this world there are so many of these common, coarse people, who have no picturesque, sentimental wretchedness. It is so needful that we should remember their existence, else

THE FRUGAL MEAL BY JOSEF ISRAELS
LENT BY W. K. BIXBY, ESQ., ST. LOUIS

IN THOUGHT BY JOSEF ISRAELS
LENT BY MRS. NATHANIEL FRENCH, DAVENPORT, IA.

we may happen to leave them quite out of our religion and philosophy, and frame lofty theories which only fit a world of extremes. Therefore let art always remind us of them; therefore let us always have men ready to give the loving pains of a life to the faithful representing of commonplace things—men who see beauty in these commonplace things, and delight in showing how kindly the light of heaven falls on them."—Adam Bede, Chapter XVII.

Men like Euripides and Josef Israels quicken with an earthly immortality, when they seem most mortal. In her "Vision of Poets," Mrs. Browning has perhaps written the finest appreciation the world may find, in so small a compass, of the poet Euripides:

> "Our Euripides, the human,
> With his droppings of warm tears,
> And his touches of things common,
> Till they rose to touch the spheres!"

He belongs to the morning time, and lives so deeply in the primitive and permanent, that, whenever men in recent days touch the essential and primal, something sings in the spirit of Euripides. Robert Browning speaks of these unique moments in life when the streams at the heart of things flow forth, and when one is enchanted by a "sunset touch" or "some chorus from Euripides." Thus one has to go back to an earlier age than ours to find a parallel for the greatest of modern Dutch painters,

who just lately was so signally honored as he walked the streets of The Hague, that men regarded him, next to his queen, as Holland's most illustrious citizen.

Josef Israels, who was an Hebrew of the Hebrews, "of the stock of Israel, of the Tribe of Benjamin," was yet so much more than an "Israelite in deed and in truth," as was Nathanael of old, that he will ever illustrate, in the simplicity and beauty of his life, as well as in the fluency and power of his art, the cosmopolitan spirit. For example, he was Greek. He is the Euripides of modern pictorial art. No man approaches him in the humanizing influence which he has exercised, to the utter demolition of the *in*human and to the partial destruction of the *un*human, in the painting of pictures.

Millet, with the French peasant; and Burns, with the Scotch peasant; touch less strongly and tenderly the chords divine which vibrate through the human. I once asked a distinguished tragedian why he did not reproduce Browning's drama of "Strafford." I did not think that Macready scarcely gave either Browning or "Strafford" a fair chance many years ago. The modern tragedian, whose every look and syllable are art itself, told me that "Strafford" lacked "*human* interest." No artist is his total self, until he invests all his powers and experiences in the character he portrays. It is impossible to do this in "Strafford," for he and his career do not manifest the primal and ineradicable emotions, ideas and purposes of humanity.

THE ARMY AND THE NAVY BY JOSEF ISRAELS
LENT BY FRANK W. GUNSAULUS, D.D., CHICAGO

THE THREE PADDLERS BY JOSEF ISRAELS
LENT BY W. K. BIXBY, ESQ., ST. LOUIS

On the other hand, Josef Israels has painted the heart of the human child so completely, even in his treatment of the oldest of his characters—for his figures are nothing less than characters—and he has also discovered for us the significance of laborious age, or resistless strength of body and mind, even in the smallest tot playing with boats upon a little ocean of his own, that one must turn to him as one turns to a supreme poet, for the interpretation of himself. The secret of this magnificent sweep of things and of the validity of his interpretation lies wholly in his personality. He is one of those who illustrate the truth of the saying that "we are all human, yet some of us are more so than others."

Israels' humanity, considered as a factor for discovering and interpreting the human phases of this universe, is an item of character, and therefore is always in evidence. We feel it in his paintings, so appealingly eloquent everywhere, because it is of him; and it is therefore not less convincing when one is admitted into the home and life of this true son of Rembrandt. Whatever a man is by birth and tradition and hereditary equipment, if he lives deeply and broadly enough, he will strike out into the deep, rich humanity which is larger than himself and root himself there. This is illustrated in the fact that there is a Greek element easily discernible when the extremities of Israels' power are called upon. He is cosmopolitan and ageless. It is like living in an age entirely, as Ruskin says, "the greatest men,

whether poets or historians, live by constant law," and at the same time, living *through* the age into the ageless, as did Shakespeare and Rembrandt, touching the universal, or at least finding a symbolism which helps both the temporal and the eternal to understand one another. Every Dutch item in Israels' product is fruit from the all-human tree.

As I have watched him, painting with the ardor and devotion with which Isaiah prophesied and David ruled in Israel, he seemed to be uttering that one prayer from one of the Psalms most familiar to his boyhood: "Open Thou mine eyes, and I will behold wondrous things out of Thy Law." Here was a Jew, so intensely living his life that his essential humanity burned through it. He went into the larger from the less, only by being utterly loyal to the less. It took years for Israels to find himself more than a Jewish pharisee in thinking and in art expression. In his emancipation from hard formulary, he, like the great Jew Jesus, appealed to the mightier, fresher, and essential Hebrewdom, which was quite overgrown with the traditions of scribe and pharisee. But Israels has left many a canvas, which shows that he was a true *"son of the law."* After a few years of laborious legalism (which is always necessary in order that we may get from our Sinai to our Calvary, in anything), there rose a spirit of freedom and power within Israels, which at length got beyond all "the mint, anise, and cummin of the law," and found the artistic gospel which was in Franz Hals, Rem-

THE MADONNA OF THE COTTAGE BY JOSEF ISRAELS
LENT BY G. A. STEPHENS, ESQ., MOLINE

THE DAILY BREAD BY JOSEF ISRAELS
LENT BY MR. AND MRS. EDWARD DRUMMOND LIBBEY, TOLEDO

brandt and Ver Meer of Delft, as it was a religious gospel in Isaiah the prophet and David the singer. It was love triumphant, not over law, but by law, and through law.

When he was a child in Gröningen at ten years of age, his attention was given to the Talmud, and for several years he was spoken of as the coming rabbi. He has been credited with keeping up his studies in rabbinical lore, and with a profound mastery of the literatures of the law and the prophets. His art-method has grown only as his character-method. Faithfulness to the few things alone has made him ruler over many things. Personally, and from a literary and philosophical point of view, he was one of the interesting, and I shall say impressive, men of modern times. All the fine experience of soul which the Hebrew nation may have rescued from eloquent prophets, deep-toned psalmists, valiant kings, and aspiring servants of God everywhere, while these have been led through ages of grief and joy, now by the waters of Babylon and now before the marble-turreted temples of Jerusalem, had wrought upon this face and head, creating also the attitude of bodily grace, inspiring the vigor and nobility which were but outward expressions of that inner reality whose influence the history of art will never forget—Josef Israels.

There is a kind of Anglo-Saxon particularly in evidence today who is so little in spirit and so great in form only, that he preserves for us only the peculiarities of

the Saxon. He is very much of a force in a falling market, as life's commerce goes on. He cheapens everything. Here was a Jew so careless of literalism and form, and so suffused and exalted by the spiritual qualities of that most insistent and self-evidencing race, that we recognize in him, not a single peculiarity of his own people, but a mental and spiritual cosmopolitanism, fascinating if it were not so nearly majestic. In the drawing which represents his being presented at the Royal Academy in London, by the larger and handsome Alma-Tadema, only Israels' back is seen, but the whole man is there; and no one would mistake this vibrant and intense physical personality for anything else than the instrument of a high and beautiful soul. It is so in his art, for wherever anything of his appears, it is incontestably of Israels and of all of him.

No one who has beheld one of the many attestations of honor and reverence given to him by the people at Amsterdam and The Hague can fail to recognize the fact that he was the indubitable and worthy center of it all. As I saw the vast and brilliant audience which ranged from orchestra boxes to highest gallery, and observed the blaze of those gems which had long been possessed by the aristocratic families of Holland, I thought only the prima donna might punctuate the glory with a personal presence to be recognized. The most charming of modern singers was, however, wisely waiting, to come to

NEAR THE CRADLE BY JOSEF ISRAELS
LENT BY FRANK GATES ALLEN, ESQ., MOLINE

THE POTATO PEELERS BY JOSEF ISRAELS
LENT BY HENRY C. LYTTON, ESQ., CHICAGO

her own laurels at a later moment. A greater personality would first give piquancy to the scene. From an unobserved doorway, quite in front of the audience, came an insignificant, trembling figure, crowned with snowy white hair, and triumphant with three score years and ten of achievement. He was in evening dress, and wore medals of his various orders. They seemed almost too numerous, for so slight and unimposing a figure. In an instant, the whole audience was upon its feet. A smile from the venerated artist made the jewels more radiant, and the great assemblage stood until Josef Israels had taken his seat.

All arts, pursuits and achievements of men were interesting to this open-eyed human being. I once sent to him as a gift the "Autobiography of Joseph Jefferson." His letter in reply is so characteristic of vigorous and many-sided mentality that I venture to print it, even with the quaint and charming mistakes which the great Dutchman made in handling English:

> MY DEAR SIR:—
>
> Many thanks for your kind letter and for your conversation with Joseph Jefferson through which I come in possession of the fine volume of the autobiographies of your friend. He is a very pleasant story teller, and I shall send him reciprocally a book that I wrote in Dutch, but who also is translated in English. It is my voyage in Spain and illustrated by myself. As I do not know the address of Mr. Jefferson, you will, perhaps, be so friendly to send.

> I was wondered about the fine engravings on the autobiography and how good it is printed and edited. I have not been quite through it, but the part I read is very interesting and amusing, and I would not wait too long for thanking you and the author. Therefore this:—*Art is a commonwealth for itself and to deal with members of that community has for me always a great charm.*
>
> Believe me, dear sir,
>
> Affectionately yours,
>
> JOSEF ISRAELS

DR. F. W. GUNSAULUS
CHICAGO

The *commonwealth* of which he speaks was broadly represented in his library and studio, on the tables of which one saw magazines in all modern languages of culture, fine drawings from continental and oriental studios, choice bits of sculpture, and the portraits of his friends.

As an author of the book on Spain, he is luminous, full of humor, and most interesting and instructive when, for example, he speaks of Velasquez and Rembrandt:

" 'Eh bien!' said my French friend. 'Was I exaggerating when I talked to you about the glorious Velasquez?'

"Erens pointed out that it was the fashion lately to place Velasquez above Rembrandt.

" 'That is true,' I replied, 'I have heard it said; but I think the opinion frivolous. For, although Velasquez is an exceptional painter, so is Rembrandt, and he is much more besides. If Rembrandt had never taken a brush in hand, his etchings alone would have placed him among the foremost creative artists. The excellence of his tal-

THE TROUSSEAU BY JOSEF ISRAELS
LENT BY MISS STELLA D. FORD, DETROIT

WASHING THE CRADLE BY JOSEF ISRAELS
LENT BY HENRY C. LYTTON, ESQ., CHICAGO

ent as a painter is but a small portion of all that combines to form the enormous genius of this jewel with its many facets, his imagination, his simplicity, the poetry of his somber, mysterious effects, the depth and virtuosity of his workmanship. Velasquez never painted heads like the Staalmeesters. The hair lives, the eyes look at you, the foreheads wrinkle at you. This is my first visit to Madrid, and I rejoice at being able to enjoy this, to me, new talent of Velasquez. But when I look at his masterpiece, "Las Lanzas," and think of Rembrandt's "Night Watch," I continue to regard the Spanish *chef-d'oeuvre* with the greatest appreciation and delight, but, in my thoughts I fall back before the "Night Watch" as before a miracle. There you have a breadth of brush that no one has ever equaled. All of which painting is capable is united in that: fidelity to nature and fantasy, the loftiest masterliness of execution, and in addition a sorcery of light and shadow that is all his own. Rembrandt's was an unique mind, in which the mystic poetry of the North was combined with the warmth and virtuosity of the South. The work of Velasquez, on the other hand, glows calmly and peacefully from these glorious walls. He works, but does not contend; he feels gloriously, but wages no combat; Rembrandt's gloomy silence in darkness, his striving after the infinite and inexplicable, are unknown to him; serene and sure, he sits enthroned upon the high place which he has made his; but Velasquez's art embraces only his own surround-

ings, whereas Rembrandt's plays its part in every human life, and in addition strives after the historic and the unseen.' "

If the finest thought and enterprise of the greatest of Hebrews have ever disclosed their true roots, it is in the fact that they have led civilization to enthrone the little child, instead of the pretentious scholiast or the bejeweled monarch. This is precisely what Israels has done with the art of painting. Hebrew of Hebrews, he has "set the child in the midst of them."

Another phase of the matter is this: he has irradiated life's commonplace with the glory of the human soul at its highest. Fishermen and their toils, plain mothers with their children in cradles, and aged scribes or old-clothes sellers, have marched along in the procession with his wonderful and unsurpassed delineation of the grandeur of Saul, King of Israel. No man, save Robert Browning, has been at once so poetic and philosophic in interpreting the David of Saul's tragic hour. But nature, aside from man, is equally responsive to him, for, paradox that it may be, nature is never separable from man in his eyes. The range of interpretation of humanity manifested in the multitude of small and great which he has placed upon his canvases is not less wonderful when the skies, for example, of his pictures are studied with reference to the moods of mind which they indicate.

TOILERS OF THE SEA BY JOSEF ISRAELS
LENT BY MR. AND MRS. FRANK G. LOGAN, CHICAGO

CHILDREN OF THE SEA BY JOSEF ISRAELS
LENT BY ARTHUR J. SECOR, ESQ., TOLEDO

## CHILDREN OF THE SEA

These be young Newtons playing on life's beach,
Sailing Thought's tiny craft o'er sand and shell,
Learning Life's secret through old Ocean's speech
And new-borne burdens, therefore learning well.

Israels did not live in a *duo*-verse, least of all in a *multi*-verse, but in a *uni*-verse. If a man is pulling a boat along a canal, and indicating to us the long way which goes through age to death, the skies above him are quivering with the moment in which every afternoon drops into eventide. No one, since Rembrandt, has made the physical universe, which both of them have drawn upon but sparsely, so palpitant with human emotion, sympathy, desire and an inspiration entirely human. Israels might have been one of the great landscape-painters of all time. He has the directness of nature. A great painting must be full of vision, but not of *re*-vision. He has the visual power, and with it the virtuosity characteristic of Hals. A thoroughly systematic mind, like every man of genius, he is not a slave to a system. A man who can grow, after seventy-five years have gone over him and through him, to the superlative power which creates the "Saul" and "The Scribe," is far beyond the possibility of mannerism. Israels has lived for this harvest of energy, insight, fluency, and adequacy of expression. In every

artist's experience, intention and achievement, *im*pression and *ex*pression, must be as nearly identical in the moment and motive as possible. In the creation of the mightier canvases of Israels, these were contemporaneous. This is the divine quality of art. "God said: let there be light, and *there was light.*"

When he passed from us, Rembrandt's greatest son had dropped his brush and palette. The hues of these two noblest painters of earth's bravest nation melted into the permanent glory, in which the two hundred years which separated them seem but the modulation of some splendid line, or the play of some evanescent color too lovely to abide. Josef Israels was with his master in the Jerusalem which he dreamed of as a Jewish lad, and "the boys and girls are playing in the streets thereof."

As Rembrandt placed little wooden shoes upon his children, in delineating the glory of that beloved Jew, Jesus, so Josef Israels defied the stilted proprieties of his Hebrew learning by hanging the Christian's rosary from the mantelpiece in the house of "The Cottage Madonna," herself a child of Rachel and Rebekah.

Genius ranges over the length and breadth of the soul's experience; and genius never reported the deep, sweet currents of the soul's life more adequately than by the pencils of Rembrandt and Israels.

The primitive and permanent were Israels' and are his forever. To see him at his work, mingling his colors

THE COTTAGE MADONNA BY JOSEF ISRAELS
LENT BY MRS. H. N. TORREY, DETROIT

MOTHER'S CARES BY JOSEF ISRAELS
LENT BY WILLIAM O. GOODMAN, ESQ., CHICAGO

or touching his canvas, was to behold a Prince of the House of David within the Holy of Holies of God's nature and man's life, unafraid and joyous at his priestly task.

That slight figure, only five feet in height and less than one hundred pounds in weight, when he was painting King Saul's most tragic hour, walking back and forth, meditating and attacking again the problems on the canvas before him, climbed up the stair to the upper ranges of his picture to touch the distant hills of Palestine with a deeper tint, so ensouled with mastery that you saw only a giant to whom it was easy to fling from morn's drama a beam of light upon the shepherd boy's harp, with all the rapture and force with which Browning wrote his "Saul" and Handel transformed the Hebrew king's melody into immortal music.

Both these illustrious masters—Browning by his poetry; Handel by his music—set the soul of Israels upon the completion of the task he had chosen for his own consummate work in painting, fifty years before. The achievement will be visited fifty years hence in Amsterdam, when the artistic conscience will say: "I have seen Rembrandt's 'Night Watch'; let me now see Israels' 'Saul and David.'"

He succeeded at last with the sublime, because he had mastered the simple. At the opening of his career he sought to paint in "the grand style." He became only

grandiose. There was hope for the young man from Holland, when he left Paris and went back homeward to the seashore and the ordinary life of true-hearted men, women and children.

Failure and sickness conspired in vain against him. A new character was wrought within him, when he left the complexities and delicacies of feverish art which was only artifice.

He followed instead *"the little child."*

This has led him to greatness and an imperishable name. He was an aristocrat in birth and breeding and culture. The life of the common people taught him the democracy of sweet sentiments and noble heroisms.

When the archbishop of Paris saw his "Cottage Madonna" in the Salon, he said to the eminent Jew: "Mr. Israels, you are a great Catholic."

Even then, he appeared not more noble than when I saw him touch for the last time one of the pictures of childhood reproduced in this memorial, and say: *" 'Except ye become as little children, ye shall not enter the kingdom of heaven.' "*

THE LONG WAY

So long and urgent is man's destined way
Why must it shadowy be?
There blows at waning of a labored day
Life's bud of mystery.

HOMEWARDS BY JOSEF ISRAELS
LENT BY RALPH CUDNEY, ESQ., CHICAGO

A flower with mellow tints alive;
The violet flush o'er gold.
The sky abloom for them who strive
In youth of hope, being old.

O Rembrandt's son, in days more wrought
Than his with light and shade—
More sad with introverted thought:
Thanks for thy faith displayed!

For darkness palls not luminous as thine,
The light hath healing balm;
Leaving to eyes disturbed no garish sign;
Instead unwonted calm.

The darkness on thy palette censured oft,
Like to the psalmist's rune,
Holds subject streams whose advent bright and soft
Whelms clouded hearts with noon.

Thou Hebrew prophet, mage of sighs and tears,
Singer of joy with pain
And hours of prayers and mother-hopes and fears,
And childhood's glad refrain.

By Babylon's high towers and rivers bright
Thy fathers sang and toiled,
While strings of pure and vitalizing light
Within their sadness coiled.

Soul, struggle on in shifting shadows born
Of light and hearten care:
Till labor wake in all-revealing morn,
Fair and forever fair.

# CATALOGUE
OF A
# MEMORIAL EXHIBITION
OF THE WORK OF
# JOSEF ISRAELS

JOSEF ISRAELS, the greatest of all the modern Dutch masters, was born at Groningen, in Holland, in 1824 and died in 1911. He was the son of a Jewish banker, and though ambitious to become a rabbi, having made serious study in that direction, he finally entered his father's office, where he remained a short time, when, his art proclivities becoming manifest, he was placed under proper tuition at Amsterdam. From there he went to Paris to become a pupil of Picot. Impressed by the classical manner, he painted compositions that cost him much labor but made little public appeal, and his resources being small, he was obliged to make great economies, to the end that he undermined his health for lack of proper food and surroundings. Returning to Holland, it was necessary for him to recuperate, and he went to the seashore, where he lived in great simplicity among the peasants. Impressed by

these people, he began, with the restoration of his health, to paint them, and from the first he was successful, both artistically and in a material way, becoming by general consent the acknowledged pictorial historian of the peasantry of Holland. Greatly beloved by his people and his confrères, he received at home and abroad the most distinguished honors. He was an Honorary Member of the Academies of Antwerp, Edinburgh, and Munich; Corresponding Member of the Institute of France; Officer of the Legion of Honor, France, and of Orders in Austria, Belgium, Italy, Bavaria, and Würtemberg. He is represented in museums all over Europe and America, and is particularly in favor with the collectors of the United States.

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Lent by Mr. and Mrs. Frank G. Logan, Chicago.

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## NATIONAL GALLERY OF ART
## WASHINGTON

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PANEL BY KOYETSU

LENT BY THE NATIONAL GALLERY OF ART, WASHINGTON

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# ORIENTAL PAINTINGS

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"THE history of Japanese art becomes thus the history of Asiatic ideals—the beach where each successive wave of Eastern thought has left its sand-ripple as it beat against the national consciousness. Yet I linger with dismay on the threshold of an attempt to make an intelligible summary of those art-ideals. For art, like the diamond net of Indra, reflects the whole chain in every link. It exists at no period in any final mould. It is always a growth, defying the dissecting knife of the chronologist. To discourse on a particular phase of its development means to deal with infinite causes and effects throughout its past and present. Art with us, as elsewhere, is the expression of the highest and noblest of our national culture, so that in order to understand it, we must pass in review the various phases of Confucian philosophy; the different ideals which the Buddhist mind has from time to time revealed; those mighty political cycles which have one after another un-

furled the banner of nationality; the reflection in patriotic thought of the line of poetry and the shadows of heroic characters; and the echoes, alike of the wailing of a multitude, and of the mad-seeming merriment of the laughter of a race.

"Any history of Japanese art-ideals is, then, almost an impossibility, as long as the western world remains so unaware of the varied environment and interrelated social phenomena into which that art is set, as it were a jewel. Definition is limitation. The beauty of a cloud or a flower lies in its unconscious unfolding of itself, and the silent eloquence of the masterpieces of each epoch must tell their story better than any epitome of necessary after-truths."

OKAKURA KAKUZO.

—

## KOYETSU

BORN 1556. DIED 1637

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### ONE PAIR SIX-FOLD SCREENS

GARDEN SCENE WITH RUNNING STREAM AND PAINTED FANS

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### ONE TWO-FOLD SCREEN

COCKSCOMBS AND OTHER FLOWERS

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TWOFOLD SCREEN BY KOYETSU
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ONE TWO-FOLD SCREEN
CORN AND COCKSCOMBS

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ONE PANEL
COCKSCOMBS

"In the beginning of the seventeenth century, there appeared in Kyoto a lacquerer of uncommon talent, Koyetsu Hannami, who by virtue of his ability in caligraphy and painting invented a style of lacquering of unusual merit. In the quality of designs and of technique, no other productions can bear comparison with his, for Koyetsu's art was the joint product of his high personality and his varied accomplishments in literature, painting, the Chanoyu, and even in landscape gardening. Koyetsu, among many other innovations in lacquer-work, brought in the use of tin, lead and mother-of-pearl. Highly accomplished as Koyetsu was in the lacquering art, it after all was to him a mere diversion of his leisure hours, for his chief duty was to examine and judge old swords, an occupation of considerable importance in ancient times. For this reason he did not leave behind him very many productions, and this fact accounts for the rarity of genuine pieces from his hand. Of whom he first learned the art is past finding out, though it is known that in ceramics he received instructions from Koho."

THE KOKKA.

## SOTATSU

BORN 1623. DIED 1685

### 250
### ONE FOUR-FOLD SCREEN

GARDEN SCENE WITH FLOWERS AND BRANCHES OF MIMOSA TREE

### 251
### ONE TWO-FOLD SCREEN

FLOWERS ON SILVER BACKGROUND

"With Koyetsu is associated another man of genius, his friend Sotatsu. The two sometimes worked together on a single makimono, Koyetsu adding specimens of his beautiful writing to Sotatsu's paintings. Little is known of Sotatsu's life, but his works reveal a consummate genius for design. Among all the eminent flower painters of Japan he stands, in the estimation of his countrymen, supreme. Technically he was an innovation. He mixed gold with his Chinese ink, adding a hidden lustre and rare gleam to grey and black. The leaves of his flowers are often veined with gold. He was fond of effacing the ground; we see shoots of bamboo and young fern-fronds springing up from space. His typical masterpieces are screens overlaid with gold or silver leaf, on which the pigment is gorgeously encrusted. Yet his magnificence of color, which loves broad spaces of lapis blue, and

PART OF SCREEN BY SOTATSU
LENT BY THE NATIONAL GALLERY OF ART, WASHINGTON
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exults in crimsons, emerald, and purple, keeps always a stately dignity; a marvelous sense of measure holds all the elements of his art in balance."

LAURENCE BINYON.

—

## KORIN

BORN 1640. DIED 1716

### 252
### ONE TWO-FOLD SCREEN

FLOWER GARDEN

"Korin was related to Koyetsu in that his grandmother was the elder sister of the latter. Korin's grandfather had been in hard circumstances before he turned out to be a dry-goods merchant, but at the time of the birth of our artistic genius, his father was driving a prosperous trade. The latter was a man of considerable culture, having mastered the secrets of caligraphy under Koyetsu, an uncle on his wife's side. Though born of a mercantile family, Korin did not succeed to his father's trade, but instead chose painting as his life-work. He studied art, some say under Yasunobu Kano, but according to others under Tsunenobu Kano. It is, however, evident that Korin admired the styles of Koyetsu and Sotatsu, which he followed until he evolved one of his own. Like Koyetsu, Korin was also adept in the Chanoyu and in landscape gardening.

"The careless and indifferent manner in which extemporaneous works of Korin are apparently done gives one at first an impression that he was too independent of the conventionalities of art. But closer study of his work compels a change of opinion, the admiration extorted being all the greater because in no one of his productions is there a trace of that mental toil so inseparable from mediocrity. In truth, his pictures mirror most faithfully the characteristics of the age in which he lived, so varied and so suggestive. His creations are always rich in grace and beauty, and never marred by that wild grotesqueness which has too often been mistaken for nobility. The beauty of Korin's art is in his loftiness of conception and in the facile strokes of his brush. A painter of the impressionist school, as Korin was, he did not concern himself about accuracy so long as he succeeded in imparting some spiritual significance, which significance, however, may in many cases escape the perception of matter-of-fact observers,—this subtlety being the very thing which so delights the hearts of true lovers of Japanese art.

"As originators of new decorative designs in the field of modern painting, Korin and some of his accomplished followers are deservedly entitled to high praise. Combining the telling strokes of the Kanos with the fascinating coloring of the Tosas, the style of the Korin school is marked by qualities ethereal in tone and irresistible in effect. It is because of its remarkable success

JAPANESE—ARTIST UNKNOWN
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in creating a style of the purely Japanese type by the amalgamation of styles radically different in their genius, that the Korin school has been honored with its high place in the history of Japanese art.

"It was Korin who decorated with life-size flower masses in gold and flowing color the sliding doors of the aristocratic Yashikis of Toku-Gawa."

THE KOKKA.

—

## KENZAN

BORN 1662. DIED 1743

### 253

### ONE FOUR-FOLD SCREEN

HILL-TOP, FLOWERS AND WILLOW TREES

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### ONE TWO-FOLD SCREEN

AUTUMN FOLIAGE SNOW-COVERED

### 255

### ONE PANEL

TREE TRUNK AND AUTUMNAL FOLIAGE
SNOW-COVERED

"Son of Soken, and brother of the illustrious Korin, Yuigen was the artist's given name, but as pseudonyms he used, besides Kenzan, several others, such as Shinsei, Shoko, To-in, Gyokudo, Reikai, Tozen and Shuseido. A man of versatile talent, Kenzan did not confine himself to art, but also showed many accomplishments in litera-

ture and in the Chanoyu, both of which he studied under his distinguished contemporary Yoken Fujimura. Nor did the artist neglect religious studies, which he pursued under a celebrated divine of his time.

"Kenzan died in the third year of the Kwampo Era, 1743 A.D., at the age of eighty-one. At the time of his death he was absolutely penniless, so that his Imperial patron is said to have graciously provided his funeral expenses. On one side of his tomb was carved a verse to the following effect:

" 'Sorrows and pleasures, once passed,
leave naught but dreams.'

"In most of his pottery works he signed himself Shisui Kenzan, or Shisui Shinsei, or simply Kenzan. Then, too, his talent was not limited to that particular industry only; indeed, his genius revealed itself also in caligraphy, painting and literature. Next to ceramics, painting was his chief accomplishment, he having most favorably handled flowers and birds, and sometimes even landscapes. His style favored that of Koyetsu and Sotatsu more than that of Korin; for he seems to have laid great stress on the power of touch, and to have preferred a bold, unconventional tone to beauty of coloring. This fact is clearly proved by the vigorous designs on his pottery. His paintings show nothing of the crudity and blemishes of the so-called porcelain painters of later

JAPANESE—ARTIST UNKNOWN
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ages. Truly Kenzan deserves a place in the ranks of first-class painters.

"Although Kenzan belonged to the school which bears the name of his illustrious brother, he, unlike Korin, who affected beautiful coloring, took to ink sketches of classic simplicity, which taste may be accounted for by his intense devotion to religion and the Chanoyu ceremony, both of which have a recognized quieting influence upon the hearts of their devotees. Still, Kenzan's pictures were not always in black and white; on the contrary, they sometimes were illuminated in a splendor of colors."

THE KOKKA.

# LIST OF CONTRIBUTORS
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